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Hoadley, Richard

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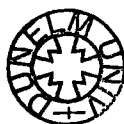
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**Abstract for the PhD in Composition  
Durham University  
September 1993**

**This portfolio contains a series of compositions written over the period 1987-93. Each was written for a specific competition, event or concert. Details of each individual piece can be found within the volume of commentaries included.**

**Richard Hoadley**





# **Commentary**

**to the Composition Portfolio  
Submitted for the Degree of PhD**

**University of Durham**

**September 1993**

**Richard Hoadley**

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Examples

# Chronology

Date	Location	Title
1986	Durham	
1987		Dirges & Dances <i>MA composition</i> String Sextet Scena Through the Sharp Hawthorn...
1988		Only Connect Music for Love's Labours Lost
	Charterhouse	Concertino Brass Quintet unfinished
1989		Two Pieces for Junior Orchestra arrangements: La Mort Machaut Shilbottle Cobbles 1st draft Two Piano Pieces In Principio Fanfare 1 Music for Barber of Seville
		Shilbottle Cobbles 2nd draft Concertino for Euphonium and Brass Band In Principio Brass Version
1990	Cambridge	Through the Sharp... revision
1991		Shilbottle Cobbles revision Brass Ten-Piece unfinished Phillip Jones Fanfare
1992		Three Pieces for Two Pianos
1993		Acts first version of Four Archetypes Four Archetypes

# 1

## Introduction

### About this Introduction

This introduction contains brief notes on those compositional elements which relate to all pieces in the portfolio. Also included is a graphic chronology of my work towards the PhD, a brief description of some specific structural, melodic, rhythmic and harmonic ideas which occur in some or all of the pieces, and a basic analysis of elements of my musical style.

### Use of Examples and Figures

An example refers to the collection at the end of this volume. A reference is given in a distinct typeface as follows: **ex 2.13**. Figures referred to in the same type face represents points in the scores themselves, for instance **figure 5+3** refers to the point in the relevant score three bars after figure 5.

### Chronology

The pieces included in this portfolio represent the best part of six years' work. I spent two years in Durham, and of these, only one was spent working on this material. I left Durham to spend two years as Composer-in-Residence at Charterhouse School, Surrey. The post was scholarship-based and sponsored jointly by the School and the Ralph Vaughan Williams Trust, and allowed a period free of all other responsibilities for composition. Following this I have spent three years teaching Composition at Anglia Polytechnic University in Cambridge. For more details of this period please refer to the graphic chronology above.

### Aspects of Composition

#### The Process

My initial ideas come about very quickly, or indeed, have already been formulated from interesting but undeveloped ideas of previous pieces. These ideas will also quite quickly spawn an image of the shape of the whole piece, though in very little detail, and I will usually sketch this out a number of times, using shapes, contours and types of harmony rather than any specific melodies, chords or rhythms.

The next stage takes the majority of the time: this is the gradual 'filling in' of detail. The whole process can be compared with the discovery and mapping of a new land mass by air. Initially, one sees large blocks: an overall (and perhaps misleading) shape, with perhaps one or two details that catch the eye and provide an incentive to continue. Gradually, one 'focuses in' on different areas: a woodland here, a mountain there, a peninsula; sketching in further detail: length, prominent features, textures, again with little detail. Each time, one 'flies' over a section lower and more slowly, until one is walking along the ground, completing in the final detail. This final stage of 'ground work' need not be a through-composed process. Usually, I follow my intuition, completing different sections of the piece at different times, and allowing each to 'pollinate' the other with ideas, references, harmonies, etc.

I find the process of creating the final score a very important part of the process. As it takes such a long time, I generally start as soon as I am confident of a particular passage wherever it occurs in the piece, and the process of final completion becomes another stage of refinement. This is, to complete the above metaphor, the creation of the completed 'map'.

### Stylistic Links - 'Meta-Global' Elements

Inevitably, this process means that there are a number of stylistic links between the pieces. I have gradually become more aware that some of these links are caused by the methods of composition I use; the process described above has a tendency to produce uniform textures, harmonies and melodic types, and I have struggled, (and continue to struggle) to gain control over this tendency. In the following text I refer to some of these elements as *Meta-Global*. If a particular melody, harmony or rhythm has a particular role within a section of a piece, it can be described as *local*; if the same idea plays a part throughout the piece, it can be described as *global*. In the same way, a musical element that plays a part in more than one composition I describe as *meta-global*, in other words, an element's role is three-fold.

In my case, a large part of the process of composition is a balancing of ideas that are strictly controlled with those that are more 'free', perhaps even improvised. Of course, there is no clear boundary between these extremes, but I am constantly trying to make the material of a composition move between them in imaginative, interesting and dramatic ways.

Ritual: Dirges, Dances, Fanfares, Chorales and others...

One particular idea, related to this basic axis, has been very influential in my approach to composition. This is *ritual*. Ritual can be seen as a way of expressing the unknown in a manageable, human way. Rather than emphasising the unknown and its mystery, ritual 'transposes' these concepts and gives them meaning through repetition, and tradition. Potent examples of ritual are, for instance, religious and political traditions. Dramatically, there is something very powerful about 'extreme' rituals, processes that appear inevitable and unstoppable, perhaps involving unpredictable or violent outcomes. So, dramas involving the court-room, wars, illness, religious conflict, etc., are fascinating, and musically, works such as Stravinsky's *The Rite of Spring* are exceptional in the fine balance used between the precision of the writing and the violence and unpredictability of the humanity involved in the rite itself. Works such as the first movement of Beethoven's *Symphony No 5*, opus 67, or perhaps more dramatically, his late *String Quartet in B flat*, op 130, with the *Great Fugue*, op 133, as finale are examples of compositions where the force of imagination and musical logic pushes to extremes the boundaries of traditional musical forms (another ritual) to create something new.

This idea of *ritual* is a primary part of my composition, not necessarily only in the closed sense of a particular rite, whether religious, political or social, but as the basis to virtually *all* music. That is why so often in the following pages, as well as in the pages of the scores themselves, terms of reference or titles such as *Dirges*, *Dances*, *Fanfares* and *Chorales* are to be found. Each of these terms represents a fundamental human ritual where music is considered especially appropriate. One of the most common questions I have been asked, especially about contemporary music is, "what is it *for*?", and one of the simplest and most effective answers seems to me to be that it fulfils one of the functions to which the above and other similar titles relate, even if only on an abstract level.

## Harmony, Rhythm, Melody and Momentum

### Harmony

There are three main structural features to the harmonies I use: the conflict between symmetrical and non-symmetrical harmonies, the use of voice-leading as a prime source of harmonic (and tonal) direction, and the use of harmonies with some features of traditional tonality.

### Symmetrical and Asymmetrical Harmonies

One of the primary features of tonal harmonies is their lack of symmetry; tonal chords are comprised of asymmetrical patterns of notes - usually major or minor

thirds. This feature becomes clearer when these tonal harmonies are compared to the non-tonality of symmetrical harmonies, especially the more obvious examples such as chords based on the chromatic scale, the whole-tone scale, the minor third, etc.: in other words any chord formed by simply replicating a single interval. Some of these chords are used in traditionally tonal music, (known as the diminished seventh, the augmented triad, etc.), but if used in isolated environments, their lack of specific tonality is obvious. Extending this principal, one can create chords which have more or less of either of these tendencies, or indeed a combination of both. So, the chord that opens both *Shilbottle Cobbles* and *Four Archetypes* is a symmetrical chord, based around augmented chords (ex 1:34a). Due to its construction, it is neither tonal nor atonal, but *non-tonal*, but with tonal aspects. It can be seen as a series of recurring intervals or chords, any of which are tonal, but the combined effect of which is, tonally speaking, equivalent to one of the symmetrical chords mentioned above. There are many instances of these throughout the portfolio: some typical examples are used in *Arias of Three Pieces for Two Pianos*, (ex 1:36).

#### Voice-Leading

An essential aspect of the correct use of harmony is voice-leading. A common method I have used to create harmonic tension is to begin with a 'composed' chord and extend it by grouping the chord into two or more 'parts' and moving then in contrary motion. If the initial chord is well composed, each of the following chords will have a certain logic, and if one of these new harmonies is strong enough, it too may be used as a new basis for a secondary process. Examples of these are from *Concertino*, (ex 1:37); *Four Archetypes*, (ex 1:38); and *In Principio*, (ex 1:39).

#### Tonal Conflicts

Stravinsky has always had a great influence on me: the way his music can be both 'spiritual' in intent and yet stylized in language. Harmonically speaking, most of his music, even if serial, is based on a complex set of tonal relationships. Some of the music in *Agon* is such a careful balance between tonality and atonality (i.e. foreign and ambiguous tones), that it is often hard to tell where these relationships exist and how they work. Evidence of any apparent relationships in some passages has a tendency to fall apart on close inspection: the value of any particular note may vary considerably, in complete contrast to the twelve-tone theories of the Second Viennese School. One particularly influential example of this occurs throughout Stravinsky's output, from figure 121 of *The Rite of Spring*, to Baba's Entrance from *The Rakes Progress*, to *Agon* (the *Prelude* and *Interludes*), *Canticum Sacrum* (*Euntes in mundum*, bar 10-11) and beyond. This is when a major triad is set against a flattened third in

the bass. This conflict forms several ambiguities in the harmony, an ambiguity that can be exploited in different ways. Examples of this are from *Concertino*, (figure 20, ex 1:37) and *Scena*, (figure MM). These were not totally conscious influences, although in retrospect they seem quite clear.

### Rhythm & Momentum

Rhythm is of crucial importance in my music. As has been mentioned above, I often use the contrast between less highly structured, quasi-improvised material and highly defined, rhythmic textures that are, in the classical sense, highly 'artificial'. Because of this, rhythm is a crucial element in my compositions. Of course, rhythm may be used to help create both fluid, gentle textures, (for instance, some Ligeti textures), or it may contribute to a ritualistic, highly organized texture, (Messiaen's *Et Expecto Resurrectionem Mortuorum*), or it can be used to create wild, violent climaxes as in *The Rite of Spring*, or Birtwistle's *Triumph of Time or Earth Dances*, (or, for that matter, Beethoven's *Great Fugue*). In each case, rhythm is used in very different ways to produce very different effects, but the basic difference is between metric and non-metric rhythms, and on- or off-beat music. So, one has to make a decision about whether one wants a rhythmic effect caused by an uneven rhythm divided into uneven bars, or the same rhythm syncopated across equal metrical bars. Of course, the final decision is usually more complex than this and depends on the requirements of the moment. Usually, the solution is a combination of the two, as in *Concertino*, figure 4, although following figure 13 there is a good example of a passage with a regular, metrical signature being used to promote a highly syncopated effect.

Similar examples of the latter are used in most of the pieces: *Through the Sharp Hawthorn* (figure 5+), *Only Connect* (figure 16+), *Three Pieces for Two Pianos* (figure 11+), are typical. These represent a feature mentioned above that has been very important in my music, a feature directly reliant on this kind of rhythm: *momentum*. Momentum is a feature of music that has always excited me, from the moment I heard the coda to the first movement of Beethoven's *Symphony No 5*, the end of the first part of *The Rite of Spring*, the conclusion of Ravel's *La Valse*, the infamous third movement of Berio's *Sinfonia*, the finale of Bartok's *String Quartet No 4*, (the list goes on and on...), I have been profoundly excited by this type of music, which pushes on and on, leading apparently inexorably towards catharsis. As has been mentioned, this is itself linked to ritual, either explicitly, (*The Rite*, *La Valse*, etc.), or implicitly, (the pushing of conventional formats to the limit), but specifically, it is to do with the gradual build up of musical momentum. Ultimately, this is achieved through a careful balance of all musical elements over a large scale, but one of the major



elements is the use of rhythm to define the structure and density of sound. One of the interesting aspects of the Graphic Analyses produced from the MIDI (Musical Instrument Digital Interface) sequence files, where each note-on MIDI event is displayed as a point or a line, is the visual display of this global build-up, (see below). A glance at the analysis of *Chorales* from *Three Pieces for Two Pianos*, demonstrates this (quite literally), graphically. Here, between figures 4 and 13, the gradual increase in the density of the notes, as well as the increase in the 'width' of the pitch range, is displayed. This is a good example as the whole of *Chorales* is an exercise in momentum - the move from the slow, quasi-improvisatory arpeggios at the opening, to the fast, almost random, but intensely precise *meccanico* section, (and beyond). More locally, this has been achieved by the use of fairly slow, but precisely rhythmic material at figure 4, which, alternating with more free, flowing interruptions, (the *Chorale*), gradually increases in density. Syncopation is also a crucial part of the build-up of tension, including as it does a sort of built-in tension waiting to be exploited. Similar passages include *In Principio*, (figure A-H), and *Through the Sharp Hawthorn*, (figure 4-9).

This method, which works very well as far as fulfilling its intention is concerned, also, unfortunately, creates music that, rhythmically speaking, can be *very* difficult to play, due to the emphasis on the precise articulation of all rhythms.

### Melody & Archetypal Features

Melody has never played an all-important, justifying part in my compositions: a feature that is in common with much twentieth century music. This is true at least in the nineteenth century sense of melody as a specific line of pitches which are essentially similar at each recurrence. However, the idea of melody - the use of melody as a particular textural device - is important. This use of melody (or for that matter 'rhythm' or 'harmony') in a *functional* sense is related to the idea of ritual outlined above. In this context, each musical function is used not *for itself* but as an *archetype*. So, melody might be contrasted with harmony or rhythm, and in this role, the 'melody' would be presented in this highlighted way. So, for instance, in the *Sextet*, a primarily harmonic texture at the opening is gradually 'infected' with melodic elements, but these are diffuse and vague. At figure J, however, the 'melody' is emphasised on a solo instrument. At the same time, the 'indefinability' of melody is implied in the use of routes and multiple possibilities. There is no single melody, merely the *idea* of it. In the slightly different way, in *Concertino*, the 'cello passage from figure 9 is a combination of various types of melody, including elements of the lyrical, the whimsical and the stylized, (the latter especially in the

interaction of the 'cello with the piano). In *Scena* and *Only Connect* (figures A (or JJ) & 5 respectively), many 'melodies', each using the same contour, are used together, forming a type of 'composite' melody that is not any one line, but a combination of many lines. This is similar to the way that harmonies and rhythms may be grouped and contrasted - especially symmetrical/asymmetrical, tonal/quasi-tonal, on-beat/syncopated, etc. In this way, the music takes its starting point from the play of these archetypal musical features. Of course, on a local level the composition of detail becomes more important and more traditional musical methods take over.

### Single Movement Form

Many of the pieces in the portfolio are in one movement (*String Sextet*, *Through the Sharp Hawthorn*, *Only Connect*, *Concertino*, *In Principio*, *Shilbottle Cobbles*). It has gradually become apparent that most of these were following similar formal procedures: procedures that I eventually struggled quite hard, and only partially successfully, to avoid. This form can be generalised in the formula: A-B-A'-coda.

A represents a combination of exposition with an organic rhapsody, sometimes containing its own miniature A-B-A' form itself. These 'forms within forms' reflect a general interest in recursive forms in nature and mathematics. Material is usually revealed gradually, often using three similar, expanding gestures together, as during the opening pages of *String Sextet*, *Only Connect*, *Concertino*, *In Principio* and *Shilbottle Cobbles*, and often alternating with a second, more stable passage. Another totally contrasting idea often then intrudes and is elaborated on before a varied return of the initial idea. This latter format occurs, in varied guises, in *String Sextet*, *Only Connect* and *Shilbottle Cobbles*. There is a constant tendency to use these sort of 'spiralling' forms, either explicitly as in *Through the Sharp Hawthorn*, where the whole piece is based around expanding and contracting phrases, or more implicitly as in *Only Connect*, where these spirals have become interweaved with other more global forms.

The B section can be seen globally as a type of development, initially based on exposition material, which is gradually transformed through the section into something entirely new: a texture, a counterpoint, a rhythm, or whatever. This transformation is most commonly achieved through the build up of *momentum*. This occurs quite obviously in *Only Connect*, *Shilbottle Cobbles*, the first movement of *Three Pieces for Two Pianos*, and the third of the *Four Archetypes*.

A' is as its name implies, primarily, a *recapitulation* of the initial section. These are by no means necessarily direct repeats of material; in many cases, the music is very different. However, there will be some factor which makes the passage aurally perceptible as a recapitulation. Usually, the passage 'crystallizes' the most important features of the 'exposition', so for instance, in the case of *Only Connect*, the recapitulation (figure 33 +2), includes one of the exposition melodies, enlarged and expanded, followed by a re-working of the very initial idea, (in the exposition three ideas for solo strings and woodwind - in the recapitulation for trombones and low strings in reverse order).

Invariably, following this section, there is a quite substantial *coda* during which fragments of earlier material are collated and the whole piece is rounded off.

There are a number of other examples of repetition as a structural device throughout the compositions in the portfolio. Indeed, it is littered with such examples, and there is clearly something important in this pattern of repetition, and the creation of new material through varied repetition.

At least a part of this can be traced to the influence of pieces such as Satie's revolutionary and yet unassuming *Gymnopédies*. There is something intensely attractive, and peculiarly twentieth-century about the method of 'viewing' a single object from a number of perspectives, and there is no doubt that this idea has had a great influence on me. However, it does not necessarily manifest itself in the same static mood, or with the same idea of a 'classical', 'pure' aesthetic, (i.e. the "Grecian Vase"). Instead, the influence relates more to a 'mathematical' approach: the 'literal' "viewing" of objects from different perspectives in 'space', and exploiting the resulting contrasts. So, in the *Sextet*, where this idea has most concrete form, I literally 'rotated' geometrically the melodic phrases for use as alternatives (see ex 2:16).

## The Influence of the External Environment

### Location

Location has been a crucial influence on composition. This is partially because I have always tried to use 'local' resources - *Through the Sharp Hawthorn*, *Only Connect*, *Shilbottle Cobbles*, *In Principio*, *Three Pieces for Two Pianos* and *Four Archetypes*

were originally written with specific local performers or groups in mind, although a number of them have had to wait for professional or semi-professional performances. This has led to influences on the material and styles used, especially in cases such as *In Principio* and *Shilbottle Cobbles*, the two pieces written for pupils at Charterhouse. These influences are primarily on the rhythms and have resulted in the cutting of numbers of irrational rhythms and complex syncopations.

Equally importantly, location provides the society within which one has to work, including the atmosphere in which music of differing styles exists. For instance, Charterhouse was an isolated society. Because the majority of the staff and students lived, worked, ate and drank on the grounds it was designed to be an independent unit, and for a large number of the inhabitants it was. Musically, it was also isolated: the whole weight of the English Church tradition lay behind the majority of the musical activity, although due respect was shown to the eighteenth and nineteenth century masters. Contemporary music was clearly irrelevant at best; this is perhaps summed up by a master who once explained to me that he didn't 'need' any music 'after Chopin' and so did not understand the need for 'contemporary' composition. Of course, other members of the music staff had an influence in this and the position had apparently been a little different during a previous Head of Music's tenure, but in general, music was considered an activity with which the School could impress the outside world, rather than as an activity in its own right. This situation had a considerable impact, not only on how the Composer-in-Residence was seen in the School, but in my case, on the type of music composed. Especially in *In Principio*, I tried to use more conservative language and techniques, even if I was not able to do this correctly. *Shilbottle Cobbles*, too, was influenced in the way the music was written: there are fewer time signature changes than in previous pieces, few 'extreme' textures; in general, the whole piece is more conservative.

At Anglia, the situation is a combination of the two: although I continue to write for primarily local groups, the atmosphere is far more open to experiment, although my teaching of composition, and the experience of running Composition Workshops and other performances has led me to appreciate far more the need for clarity and simplicity in music. How far this can be seen in the two pieces completed since being there - *Three Pieces for Two Pianos* and *Four Archetypes* - is a different matter. The material used is simple, but the implementation in each piece is still complex, as is the musical language.

A further influence is the access to equipment that is available at any particular location. A primary point has been the ability, during the last few years, to make use of studio equipment, even if only in the composition of acoustic music. The fact I teach in the College's studios also means that one is participating in and encouraging an electro-acoustic environment. This was one of the main areas missing from Charterhouse. Some of the main influences on my acoustic pieces have been aspects of electro-acoustic music: the gestural freedom, the use of textures, the transformation of sounds or material. Whether particularly audible or not, these sounds were quite an important influence on *Three Pieces*.

### Technology

Technology has been a constant, if not overt influence on my music, and similarly, although there are, regrettably, no electro-acoustic submissions included here, elements of technology have been used in the construction of a number of pieces.

### The Commentaries

The following pages contain commentaries on each piece in the portfolio. As pieces have different functions, different methods of composition, and indeed, different levels of interest, the format of each commentary is not necessarily similar, although they each contain a similar set of arguments. Attention is brought to elements if they are considered particularly important or relevant. Full accounts of the compositional process have not been given unless they seem to be relevant. In some cases there seems to be very little that is necessary to comment on, the pieces being so transparent or compositionally uninteresting. In such cases this point has been made.

Included with the commentaries of *Sextet*, *Through the Sharp hawthorn*, *Concertino*, *In Principio*, *Three Pieces for Two Pianos* and *Four Archetypes* is a graphic analysis or summary of the composition. They provide a useful and quick, though not very detailed overview of the whole composition. In a number of cases these are actually print-outs of MIDI sequence files (see below). Importantly, they are based on bar numbers but do not include representations of absolute time, so they are not truly proportional. Where further details are felt to be required, a table is included which may be read along with the graphic analysis. Ex 1:57-1:65, and ex 1:66-1:68 are examples of how various gestures can be related visually through these graphic versions of the scores, on local, global and meta-global levels. In the former group, the use of an arpeggio figure followed by one or more chords can be traced through a

number of pieces, and it can be seen how this shape is also used on a more structural level in *Fugues* from *Three Pieces* (ex 1:63) and *Finale* from *Four Archetypes*.

Also included in each chapter is a short paragraph considering implicit and explicit influences on the relevant composition.

## The MIDI Sequences & Graphic Analyses

The *Sextet*, *Concertino* and *Three Pieces for Two Pianos* are presented on tape as performances for MIDI sequencer and synthesizer. These are not intended to be *performances*, but they do give a good idea of the pieces where no 'live' recording is available. As can be heard they are varying in their degrees of success. The tapes were produced using Opcode *Vision* and Steinberg *Cubase* sequencers, running on an Apple Macintosh IIvx computer, driving a Yamaha SY99 synthesizer.

Whether the tapes are more or less successful depends to a great extent on which instruments are involved. The piano, being a percussion instrument, is very suitable for both electronic simulation (primarily sampled with frequency modulation support at certain harmonics), and MIDI manipulation. This is because the piano has a very simple and regular sound envelope - differences in tone are created purely by the velocity with which the key is hit, and velocity is a standard MIDI format. At the other end of the scale, string instruments are extremely difficult and unsatisfactory both to simulate and control through MIDI. The player of a stringed instrument can create a huge variety of envelopes and effects, each of which would need to be programmed separately to achieve true simulation. Without enormous effort, this is not practically feasible. Moreover, the use of volume control through MIDI within a note is, while available, extremely difficult to control as in stringed instruments, a change in volume is accompanied by a variety of changes in tone. In effect, a loud note is very different in tone from a quiet one. Finally, the quantity and relative instability of information involving MIDI volume is so great that coordinating this over long periods of string music involving many dynamic changes on single sustained tones is extremely difficult and time-consuming, whereas music which is for piano, percussion, or which is in general percussive in effect is well suited to MIDI controlled emulation. Consequently, the tape of *Three Pieces for Two Pianos* is quite effective in these terms, whereas the *Sextet* is considerably less so, and yet needed far more work to achieve even this less convincing result. The tape of *Concertino* falls between these two. As the majority of the music is percussive, fast

and rhythmic, a lot of the 'performance' works very well. However, the more sustained passages are less convincing.

The *Three Pieces* sequence was constructed during the process of composition itself. Because of this, two separate methods of 'construction' were used reflecting the composition of the piece itself. Most of the music was written on paper and then 'tested' on the keyboard via MIDI, and so was input directly. However, some passages were 'improvised' into the keyboard and the final 'paper' version was taken from the information obtained. The passages using the latter method sound distinctly more dubious on the tape: I am not a proficient keyboard player. In a few passages, music was manipulated using the sequencer itself. These passages are discussed in greater detail in the relevant chapter below.

Both *Concertino* and *Sextet* 'performances' were constructed for this portfolio 'from score'. As has been mentioned, string music is *not* very successful in terms of emulation, which means the *Sextet* version is only really useful as a 'guide'. The latter's highly complex rhythmic language, plus the use of a number of 'performance dependent' factors made this an exceptionally difficult piece to recreate. There are also, in any case, a number of compositional problems with the piece. *Concertino*, in contrast, being a highly rhythmic and percussive piece, survives a lot better.

Also included is a MIDI sequence print-out of *Four Archetypes*. Although the piece was composed with the help of a sequencer, and so the sequencer files exist, the practical problems of producing an adequate full orchestral tape are too great, and the present results are inadequate for submission.

In spite of all the problems, these are useful guides to the general sound and structure of the pieces. In some ways they give a more precise idea of how the pieces were intended to sound than live performances produced quickly and without much rehearsal. All three of the pieces presented in this way are very difficult to play; all are very rhythmic, all parts interweave and rely on others to maintain the rhythmic momentum. While it takes some time, these sequences provide an ideal way of hearing the effects of complex rhythmic events and interactions. Ultimately, of course, they lack the tonal and expressive complexity of the live performance, the *danger* of the music is missing, the acoustics are imprecise, and there is no proper interaction of harmonics between the instruments. However, the very process of constructing the sequences has been a useful and informative experience, making clear both faults and qualities in the music itself.

There is a further advantage in these sequences: the ability to produce true graphic print-outs of the music. These were produced using Opcode's *Vision* sequencer. Although the sequences were originally written using *Cubase*, the graphic editor of the latter is less clear visually, so I exported the MIDI file to *Vision* and printed it from there. It is important to note that the only information contained in these printouts is note-on and note-off. The 'scores' do not represent tempi, so they are not proportional. They are useful for gathering a quick overview of whole passages of music and are included for this purpose.



## 2 String Sextet

Originally: *Still Life*

Composed: Durham, June 1987  
Revised: May 1988  
Performed: Never. (Almost accepted for Huddersfield CMF (too long); accepted for performance in University of York Music Project, but withdrawn.)  
Tape: Recording of MIDI sequence file included

The *String Sextet* was originally written as an entry for the Huddersfield Contemporary Music Festival's 1987 Composition Competition. It was submitted under the title *Still Life*.

### Compositional Methods

#### Contour

One of the most interesting influences on the composition of the *Sextet* was the work I was then doing on Durham's PDP-11 computer. Although usually used to generate sound using the *Music 11* programme, I had branched out slightly and was exploring the use of the computer to generate melodic lines from arrays of random numbers. I had become interested in this, not out of any desire to imitate any particular style, (a very complex project primarily involving analytical studies), but from an interest in the use of *contour* rather than specific melodic sequences as material. This in turn related to an unhappiness on my part with the standard methods of twelve-tone composition, and yet a personal affinity with the use of contrapuntal textures. I was constantly finding the need for sequences of varied yet related melodic streams, primarily for textural purposes. In these circumstances the act of composition itself often 'coloured' the sound of these streams, if only because of the quantity of notes involved and the presence of musical 'ticks' that kept recurring in an unwelcome manner, and yet the desire to escape from the sound of this.

Anyway, the use of 'randomly generated' melodic streams seemed a good solution at the time. As I had no experience of computer programming, I had to go through a number of stages in order to achieve the effect I desired, and one of the interesting parts of the work was finding out just how complex musical 'forms' actually are, and how many things are taken for granted by musicians when composing even the most simple sequences. Obviously, a sequence of random numbers by itself proved very little use. It is one of the features of randomness that although on a 'global' scale, results are predictable and uniform, but on a 'local' level, quite distinctive features

appear. These are usually undesirable. The use of the melodic streams was to achieve unpredictable and yet stylistically desirable results.

The first and most obvious stage was to produce 'melodies' of a similar contour. Some of the most basic gestures are patterns of rising and falling intervals, and the nature of these intervals which, in certain styles, are more important than the actual intervals themselves. So, it could be that the three figures given in ex 2:1 are 'related', at least in one sense of the word, and especially when combined with related timbres, etc.

To begin with, I wrote short programmes to create a number of these 'contours'. A typical example of this might comprise, for instance, fourteen elements: A,B,C...M. A rough contour, (e.g. a composed, (usually 'chorale-type' and quite often with serial 'elements'), might be initially described, (ex 2:2). An easy way to describe this in computer terms (i.e. numerically) is to say that (< = 'is less than'; > = 'is greater than'):

$$A < B < C > D < E < F > G > H < I > J > K < L > M$$

I initially programmed the computer to look through an array of randomly generated numbers (0-1000) and come up with values that would represent this 'row'. A problem occurred almost immediately. If, for instance, the first value was 990, the next two values could often not be found, (there were no numbers higher than 990 in the array). Alternatively, the programme could produce similar anomalies at any point in the row. The results of this process generally proved to be either incomplete, or highly eccentric. Since I wanted *stylistically* similar results this was obviously not good.

Gradually it became necessary to be more and more specific about each point:

A > <u>range</u> x	}initial inputs, (i.e., makes sure the initial note is neither too high nor too low)
A < <u>range</u> y	
B > A B < (A+A/2)	}B is greater than A, but less than 1.5*A
C > A (C-B) > (B-A)	}C is greater than A; the gap between C and B is greater than that between B and A, but C is not more than 0.75 of the original 'highest point' available
C < (range * 0.75)	}according to the 'range' value above.

$D < C$   
 $(C-D) > ((C-B)/2)$   
 $D > A$                       }and so on...

$E > C$   
 $(E-C) > (C-D)$

$F > E$   
 $(F-E) > (E-D)$

$G < F$   
 $(F-G) > (C-G)$

$H < G$   
 $(G-H) > ((C-B) +/- ((G-H)/60)))$

$I > H$   
 $(I-H) > (G-H)$

$J < I$   
 $(I-J) < ((J-H)/3))$

$K < J$   
 $(J-K) > (I-H)$   
 $K > (J/4)$

$L > K$   
 $(L-K) < ((J-K)/2)$   
 $L < F$   
 $L \neq K$

$M < L$   
 $M < K$   
 $(L-M) < ((L-K)^2)$

This is as far as the process went. Each point has an initial 'contour-reference' relating to the previous point, then a set of criteria for each value. With this programme I was able to achieve virtually any number of equivalent and yet different 'melodic streams', (I wrote another small programme for converting the numeric values into frequencies and then 'itches'). Ironically, although some of this material was used, it is no longer recognizable as such because of further 'intuitive' editing. Although this calls into question the immediate value of the above programme it has value in as much as it makes an understanding of the varieties of randomness much more clear.

## Rotation

The above work with contours, when seen from the point of view of 'statistical results' had quite clear geometrical ramifications, (ex 2:3). It occurred to me that further material of a more directed nature could be achieved by rotating these figures about a point, (ex 2:4). This not only produced changes in contour, while maintaining certain characteristics, but also could give 'static' line a direction. By rotating a large amount, such as (+ or -) 90 degrees, because of the movement across the (x,y) axes, a new contour could be achieved, (ex 2:5). The actual result was

quite complex: a long, undulating line would be translated into a short, *very* angular one. If this new contour were then 'time dilated', the new contour would be created (ex 2:8-2:9). However, the 'time dilation', although interesting, seemed to remove any direct link between the original and rotated figures, so I decided to try the process using a smaller, more comprehensible figure. In ex 2:10-2:13 this process is illustrated using a simple three note figure that was to be the basis of the first phrase of the 'chorale' of the *Sextet*.

**Commentary**

All the above elements were utilized in the composition of the *Sextet*. However, there is little direct evidence, as all the processes have gone through a number of stages of intuitive editing.

Pitches were commonly generated using some sort of row, duplicating it, transposing and inverting it, possibly, and then creating a new row by taking a note from each of the derived rows alternately. The process would then be repeated. The lengthy result would then act as a basic supply of pitches, although they were never used with any particular severity or discipline, and the rows would usually be edited according to circumstance. This emphasises the nature of the role of the 'rows', however generated, in my music. They are a means to an end, a way of generating material that can be used as necessary, and, if used, altered at any point to suit other needs. They are not rows in the strictly serial sense, (although they could be used as such if necessary).

There are two main sources of material used in the piece. The first is a row based on the open strings of all the instruments in the *Sextet*. Ex 2:14 shows these open strings, and the row is formed by the number of semitones between each string. This produces the following row:

7 5 2 5 2 5 7 7

Matrices may be formed in a number of ways from this:

7 5 2 5 2 5 7 7  
6 4 1 4 1 4 6 6  
5 3 7 3 7 3 5 5  
4 2 6 2 6 2 4 4  
3 1 5 1 5 1 3 3  
2 7 4 7 4 7 2 2  
1 6 3 6 3 6 1 1  
7 5 2 5 2 5 7 7

or

7	5	2	5	2	5	7	7
6	6	1	4	3	4	1	6
5	7	7	3	4	3	2	5
4	1	6	2	5	2	3	4
3	2	5	1	6	1	4	3
1	4	3	6	1	6	6	1
7	5	2	5	2	5	7	7

Matrices such as these provide much basic material for harmony and, more especially, rhythm.

The second main material used is a *contour*, much as those discussed above. In fact, because of the difficulties involved in manipulating large contours, in the *Sextet*, six smaller contours are used, which, when combined, form the phrases of a 'chorale'. Ex 2:15 shows these contours, labelled A to F. These contours provide extremely flexible, and yet (potentially) aurally clear melodic formulae. These contours, almost by default, permeate the whole piece, often not so perceivable because of the divided phrases. Although not exact, the opening phrases of the 'cellos display hints of these contours.

The contours of the opening pages build up to a more specific example of this: the violin solo, (figure J). Here, the first violinist must choose between a variety of 'routes' through the phrases, (six phrases, but D & E are elided). Each phrase is one of the contours in an interpretation of one of the four 'primary' rotations: 0, 90, 180, and 270 degrees. The 'vertical' order in which they appear is altered, to aid variation. As can be seen from ex 2:16, the contours are interpreted with a variety of alterations and additions often to the point where they are no longer recognizable. As usual, the contours provide the *basis* on which the composition is based.

An example in which this method is combined with a (multiple) use of the row comes with the passage at figure T. Here, sustained chords are contrasted with fast, erratic figures. Although distorted by an *accelerando*, the lengths of the sustained chords outline the row, with bars of 7, 7, 5, 2, 5, 2, 5 and 7 crotchets. Similarly, the erratic interludes are 5, 6, 4, 5, 7, 5 and (originally, though finally extended), 7 quavers: a transformation of the original. In addition, the harmonies of the sustained chords are based on transformations of fifth chords, although these are very hidden, and based around the sequence of open strings descending. So, the 'primary' note of the first chord is E, the second, A, the third, D, and so on. Finally, during the erratic episodes, each instrument outlines a version of the respective contour.

Once again, the methods used here were used to enhance the basic musical idea, rather than dictating it. This passage is the culmination of a vigorous and complex contrapuntal passage, as well as marking a return to the more sustained texture of the opening. The basic idea is primary, not the method.

As usual in pieces of mine with a one movement form, the *Sextet* is in a very general **ABA + coda** form. The first **A** section, which ends with the latter passage, acts as a combination of exposition and organically growing introduction. The **B** section usually represents a more formally obvious development, often based on or starting from a very different perspective. In the *Sextet*, which was originally intended to be quite a short piece, this central section was to be a sort of 'cloud' of different materials, connected with what has been heard before. In order to structure the 'internal clouds', a scheme was devised based on six versions each of three different 'clouds', and six more versions of these clouds, each smaller. The smaller versions were used to connect the larger, to give a sense of perspective and movement to the otherwise rather diffuse texture. The final scheme was as follows:

A<sub>1</sub> B<sub>1</sub> a<sub>2</sub> C<sub>1</sub> B<sub>2</sub> a<sub>6</sub> b<sub>6</sub> C<sub>6</sub> C<sub>2</sub> A<sub>2</sub> b<sub>5</sub> C<sub>3</sub> a<sub>5</sub> A<sub>3</sub> C<sub>5</sub> B<sub>3</sub> a<sub>4</sub> B<sub>4</sub> c<sub>4</sub> b<sub>4</sub> A<sub>4</sub> b<sub>3</sub> C<sub>4</sub> A<sub>5</sub> C<sub>5</sub> a<sub>3</sub> C<sub>3</sub> B<sub>5</sub> a<sub>1</sub>

c<sub>2</sub> C<sub>6</sub> B<sub>6</sub> c<sub>1</sub> A<sub>6</sub> b<sub>2</sub> b<sub>1</sub> [a]

**A** represents a series of sharp, spiccato and highly rhythmic repeated notes, (based on harmonies derived from the row). **B** is one or more high, harmonic, unsynchronised attacks. **C** is a *very* high semi-pitched collection of varied spiccato fragments. Lower case letters represent less substantial renderings, often forming links between the larger sections. As usual, the scheme deferred to the 'real' composition should problems have arisen.

The final **A** section of the overall piece usually represents a sort of truncated recapitulation, in which the most important elements of the 'exposition' are re-interpreted in condensed form, often making much more explicit the 'central' ideas. This occurs here. At figure HH the 'recapitulation' starts, emerging from the 'clouds'. There follows brief recapitulations of the opening, (now explicitly based on each instrument's open strings), the solo melody, (now on a viola), and the 'dance' episode, originally fast and frenetic, now slow and sedate. After a brief transition (figure RR) there is a coda based on the 'cloud' material and parts of the 'chorale' combined.

Each passage of the above is constructed in a similar way to the first episodes described. The initial musical idea is planned and then methods are used to complete the detail.

## MIDI Sequence & Graphic Score

As was mentioned in the *Introduction*, the recording of the MIDI sequence file included is not intended to represent an imitation of the actual sound, merely a guide to some of the basic textures and overall structures. Strings tones, because of their constantly varying structures are difficult both to synthesize and to manipulate via MIDI. In addition, the use of quarter-tones makes a MIDI rendition virtually impossible, as each quarter-tone has to be created using a 'standard' tuned note as a base, and this has to be altered using a separate MIDI control. I have had some doubts as to whether to include this tape or not, but have decided that, bearing all these problems in mind, it has value as a general guide to the composition.

## Influences

Most of the influences on the *Sextet* were quite usual for me: Ligeti, (the opening to **figure C** is influenced by his *String Quartet No 2*), and Birtwistle, (the routes and mobiles), as well as the sustained passage at **figure T**, which now appears to be a fairly obvious imitation of a passage in *The Triumph of Time*. There are also passages that are reminiscent of electro-acoustic music: elements of *Kontakte* and *The Mask of Orpheus*, (the 'interruptions' that occur throughout the latter). **Figure A** and the rhythmic 'cloud' at **figure V** are good examples of this.

# 3

## Scena

for Tenor and Chamber Ensemble

Composed: Durham, September 1987  
Performed: Never

### Introduction

*Scena* was written as an entry for the *Terra Nova* Composition Competition 1987. It was not successful.

The text is taken from a variety of sources, linked by selections from *The Wasteland* by T.S.Eliot. Under this scheme the Tenor Solo takes the part of Tiresias, the hermaphrodite observer from that poem. During the 'scene' he 'remembers' a variety of episodes, usually romantically or sexually based, from works by Dylan Thomas, James Joyce and D.H.Lawrence. The latter's 'contribution' is taken from the seduction scene in *Lady Chatterley's Lover* - the whole scene was cut to the bone by the composer, leaving only the most lurid and erotic phrases.

Perhaps in an unconscious reaction to the complexities of the earlier pieces *Dirges and Dances* (submitted for the MA examination), and *String Sextet*, (see above), *Scena* was a very different experience compositionally. It differs from the former pieces in that it has a text, and, due to the structure of the text, is split into seven short movements or songs, and this had a considerable affect on the process of composition in that a large proportion of compositional decisions were answered in the process of formulating the text.

However, there are similarities to the *Sextet*, most notably in the use of contour, although in this piece the contours are used in considerably less complex forms. Due to the small but recurrent nature of the movements, there is little time or need for large passages of development or change, and so the structure is quite simple.

### Commentary

The piece is a set of songs linked by a recurring 'chorus', the texts of which are the recurring 'recitations' of Tiresias placed throughout *The Wasteland*. They provide an element of overview to the textual process throughout the piece as a whole: that is, the development from love and sex to death.



Musically, the 'choruses' are typified by a melodic fragment or contour: the individual notes may change, but the shape remains. This idea is obvious in the opening page of the piece, where all the instruments playing use similarly shaped ideas. Of course, the freedom of using this also means that varying material is easily generated.

The voice does not take part in this melodic development. It usually plays a more lyrical role influenced by word-painting and effects than the instrumental material, (e.g. 'throbbing', page 3; 'wrinkled', page 4).

I        I Tiresias (1)

(T.S.Eliot, *The Wasteland*)

As mentioned above, this is a 'chorus'. The main 'theme' is gradually revealed through the bass clarinet (ex 1:5), double bassoon (ex 1:6), horn and lower strings supporting a more '3-D' network of these figures in the harp, (ex 1:4).

The melodic shapes are subsequently explicitly given in the flute, oboe and violin.

Ex 1:7 & 1:8 show a couple of these basic contours. Note the similarities in shape between this and melodies in *Through the Sharp Hawthorn* and *Only Connect*, shown in ex 1:12 & 1:17 respectively. This melodic shape plays a part to some extent in all other pieces in the portfolio.

This movement also witnesses the appearance of a further figure that is to play a part in future pieces. It is tied onto a version of the above contour at the end of the movement, (ex 1:41-1:49), and is a simple downward moving, staccato or spiccato, non-diatonic scale.

II        Your Pain Shall Be A Music

(Dylan Thomas, *Selected Poems*)

III        Do You Know...?

(James Joyce, *Selected Letters*)

These are two rather simple songs. The fact that the text of the second is prose makes it more of a 'recitative' than an 'aria'.

#### IV I Tiresias (2)

A recurrence of the Tiresias character. His vocalizing is very much affected by the previous songs, as well as the forthcoming piece.

#### V She Lay Still...

(D.H.Lawrence, *Lady Chatterley's Lover*)

Once again, a prose section of text, or rather a text that is *based* on a highly poetic section of Lawrence's book. The passage chosen struck me, as it has infamously struck many others, as a passage where the 'normal' boundaries of a form were broken through by the force of expression, mirroring in a way the manner in which was discussed in the *Introduction* above with regard to music.

The text moves abruptly from breathless, percussive passages to highly florid melismas, and this called for a certain treatment in the music, which likewise moves from unpitched or semi-pitched *sprechstimme* to fully vocal and virtuosic singing. Against this, a small group of woodwind and percussion instruments provide a primitive backdrop. The number of sea/water metaphors, especially at climactic passages,

and like a sea...nothing but dark waves rising...heaving...with a great swell...rolling it's dark dumb mass...

provided an ideal opportunity for musical symbolism, as well as fitting in very well with the final song...

#### VI I Tiresias (3)

...It also provides an excellent precursor to the final *Tiresias* excerpt, which 'looks back' on the (in the Eliot, rather dismal and depressing), love scene.

#### VII Death By Water (Phlebas the Phoenician)

(T.S.Eliot, *The Wasteland*)

The rather melodramatic tolling of a 'death nell' on the harp at the end of No VI leads into the 'finale', and a series of contours taken from the opening movement. This song is, structurally, a coda, and so there is a lot of the opening material interleaved with a variety of 'sea pictures' inspired by the text. The piece concludes with a concatenation of the figures shown in ex 1.43 - 1.49.

## Local and Global

The Graphic Analysis shows the basic form and relative proportions of the piece. As with the text, it was designed as a single entity, with the climax during the latter stages of the fifth and longest song. To this extent, it still has a certain resemblance to the single movement form as described in the *Introduction* above, only the *Tiresias* episodes mark the beginnings of the A, B, and A' sections and *Phlebas the Phoenician* represents the coda.

## Influences

The main influences which can be seen affecting this piece are from Birtwistle's operas *The Mask of Orpheus* and *Yan Tan Tethera*, the latter of which had only recently been first performed. From these pieces, the exceptionally long woodwind phrases, often keening over rapid and diverse textures, are the most obvious audible influences. There is also a distinct hint of the *Surge Aquilo* movement from Stravinsky's *Canticum Sacrum*, the instrumentation of which (tenor voice, flute, cor anglais, harp and double-bass *sol*i) had appealed to me for many years.

## 4

# Through the Sharp Hawthorn (Blows the Cold Wind)

for Flute and Piano

Composed: Durham, November-December 1987  
Revised: Charterhouse, October 1989  
Performed: i) Durham Music Society Concert:  
flute: Caroline Stockman  
piano: Clive Broadbent  
ii) (Revised version)  
SPNM Concert, Lauderdale House, Highgate, London  
flute: Marian Erhardt  
piano: Michael Dussek  
Tape: Recording of Durham performance included

## Introduction

*Through the Sharp Hawthorn* was written following a suggestion by Dr John Casken for a piece for the excellent flautist Caroline Stockman, then present in Durham.

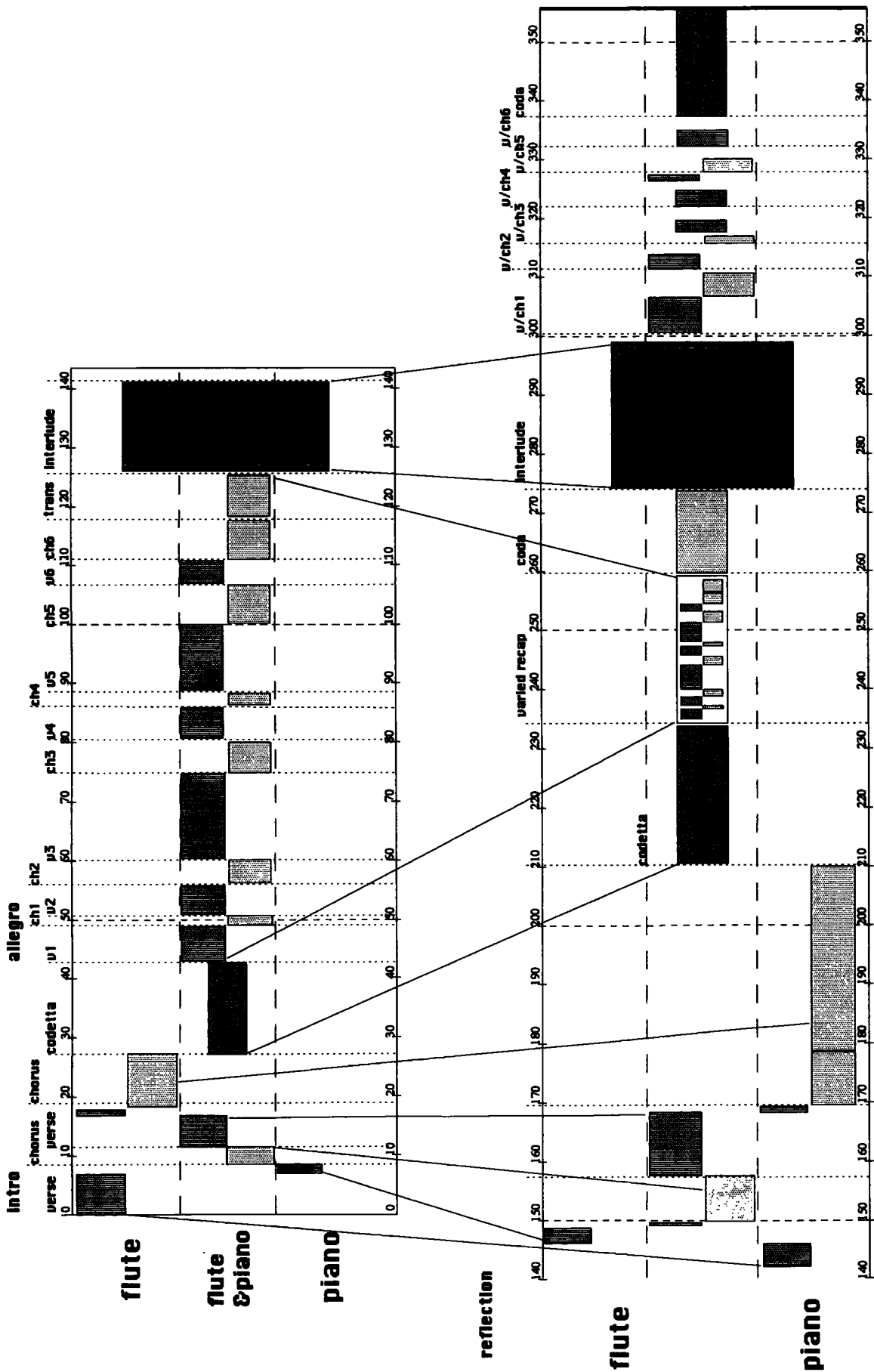
The full title is a line from *King Lear* - Lear's wits have just 'been turned' and he is talking on the heath to 'Poor Tom', the 'mad' version of Edgar, who has been forced to flee from his father who believes him guilty of treachery. Rather than leaving the country, and therefore his misguided father to the actual treachery of his 'bastard' half-brother, Edmund, he chooses to dress in rags and act as a madman.

This title was considered appropriate for a number of reasons: the storm scene of the play during which the line occurs is one of the bleakest in all Shakespeare, and I consider this piece to be one of the most bleak in mood I have written; the scene represents a 'turning point' in the drama: this piece represents a turning point in my composing, (or at least it felt so at the time); the imagery was appropriate: the cold wind representing the flute, the sharp hawthorn, the piano; finally, the inverted nature of the line, (a more common, more modern version might be 'the cold wind blows through the sharp hawthorn'), represents at least one of the compositional features of the work.

## Analysis & Compositional Methods

As with a number of pieces in this portfolio, the original structure has become much elaborated in the process of composition. Very broadly, there are two sections, the second mirroring the first. Generally, the second section is an expanded version of the first, with the material being 'inverted'; i.e. the flute ideas of the first section are

Through the Sharp Hawthorn...



imitated by the piano in the second, and *vice versa*. The first section is itself divided into sections. Overall, the first section represents an 'exposition', and the second a combined development and recapitulation.

Two terms find themselves repeated throughout this analysis: *verse* and *chorus*. On a number of different levels, they represent the two basic materials used in the piece. The first is represented by the first six 'melodic' notes of the theme, the second by the final sustained note. In general, *verse* material is melodic and moving and *chorus* material is sustained, static, repetitive or contemplative in nature. Of course, as the materials become more and more interconnected these distinctions become increasingly blurred.

These terms are most obviously associated in twentieth-century British music with Harrison Birtwistle, and indeed, it was a (brief) study of his *Verses* for clarinet and piano that provided some of the initial impetus for the piece. What I found most appealing about the Birtwistle was not its sound, or its 'intellectual' shape, but the way in which the music was organised and constructed. In his analysis of the piece Michael Hall shows to a limited extent how material is generated from a repeated clarinet note and a delicate piano figure by moving first backwards and then forwards through the material in a succession of *verses*. During each *verse* new material is generated by this process, so the music proliferates. The piece is highly restrained in expression throughout.

My interest in this process is related to interests in similar processes in mathematics, where a function, ostensibly purely logical and defined, can be used in a sequential manner to produce series or sets of numbers which, as a whole, can display a highly varied content. So, in the sequence

1 2 3 4 5 6 7 8 9 10...

the structure is both logical and visible. The series

1 1 2 3 5 8 13 21 34...

(the Fibonacci sequence) is equally logical but less obvious 'visibly', while

1 21 29 15 35 3874 5 863...

is obvious neither logically nor visibly.

In all of these cases, only the basic logical and mathematical processes are used, at first simply  $(x+1)$ , and then in a more complex manner. The only real difference between each example is the ease of finding out how the results came about: the latter being rather like a question in a puzzle book. In each case, it is the most basic of units (whole numbers) that make up the 'set' of all material used. Each stage of the process can be seen as a different level, each of which works on its own, but which can also be seen as a combination of processes, again, each working on their own. Complex and multi-level structures can be constructed in this way, using basic and simple processes on a number of different levels.

There are a number of other compositional devices used in *Through the Sharp Hawthorn*, many of which are fairly simple versions of the transformations explored in the *Sextet*. More than any other piece, however, this one depended on what had gone on before in an organic and intuitive way. Of far more interest here is the basic structural detail, the symmetry of which I had not used in a piece until this one.

Below is a basic structural analysis of *Through the Sharp Hawthorn*. Refer to the *Graphic Analysis* for a proportional view.

\* \* \* \* \*

Section 1

bar:        instr:

material:

Introduction (Chorus)

VERSE 1

1-6 **flute**

main theme (ex 1:12)  
(six notes + sustained (coda))  
idea (ex 4:1) (cadential)  
idea (ex 4:2) (link)

6 **pfte**

7 **pfte**

CHORUS 1

8-12 **fl+pfte**

six single repeated notes with 'decorative' accompanying ideas

VERSE 2

13-17 **fl+pfte**

variants of main theme  
(Codetta:) variants with...

18 **flute**

idea (link) (ex 4:3)

CHORUS 2

19-26

27-28

**flute (solo)** (ex 4:9)  
(six flute notes - 5/16)

29 (expanded version of above)

Codetta

32-43 (= 13-16)

Allegro (Verse)

VERSE & CHORUS 1

44-48

49-51

VERSE & CHORUS 2

52-56

57-60

VERSE & CHORUS 3

61-75?

62-63 (= 18-19)

66-69 (= 20-21)

72-75 (= 22-26)

76-80

VERSE & CHORUS 4

81-86

82-86 (= 29)

86-88 (= 30)

VERSE & CHORUS 5

89-100

101-106

(= 179-210)

Section 2 (reflection)

bar:        instr:

Introduction (R)

VERSE 1R

142 **pfte**

146 **flute**

149 **fl+pfte**

CHORUS 1R

150-157 **pfte+fl**  
(material inverted)

VERSE 2R

158-168 **pfte+fl**  
(material inverted)

169 **pfte**  
(expanded with echo)

CHORUS 2R

171-178

179-210 (six notes expanded:)  
(= 89-101)

VERSE 1 - 179-183  
CHORUS 1 - 184

VERSE 2 - 185-190  
CHORUS 2 - 191-193

VERSE & CHORUS 3 - 196-198

VERSE & CHORUS 4 - 201-208

179-210

Codetta

211-234

Verse (R)

235-258

Varied recapitulation of opposite



VERSE & CHORUS 6  
107-111  
112-118

259-273  
Verse codetta

## Chorus

(119-meno mosso con licenza)  
(119-124 = 8-12)

## Interlude

125-141

## Interlude (R)

274-299

## Coda (Chorus)

(=179-210)

VERSE 1 - 301-308  
CHORUS 1 - 307-311

VERSE 2 - 312-314  
CHORUS 2 - 315

VERSE & CHORUS 3 - 318-320

VERSE & CHORUS 4 - 322-324

VERSE 5 - 328-327  
CHORUS 5 - 328-330

VERSE & CHORUS 6 - 332-335

Coda-coda - 336+

\* \* \* \* \*

A good example of each of these methods can be explained by analysing and comparing the first couple of pages of each of the first and second sections.

Ex 1:12-1:15b show the development of the *verse theme* through the opening section. These are by no means all the appearances of the theme, but they do give a representative idea of the process of development. Also included in ex 1:14 are the details of a 'little system', used to move the texture from a long flowing line to a sparse staccato one, more appropriate to the 'allegro' (more appropriately *piu giusto*) that starts at figure 4 (bar 44). This move from a relaxed, fluid movement to a highly rhythmic one by figure 8, is a crucial force behind this passage. It is one of the first successful examples of the development of 'momentum' that has been mentioned above. In this case, in the terms of the 'one-movement form', this whole section to figure 9 could be described as A: a combination of both exposition and development, using momentum as a prime motivating force.

Ex 4:8-4:16 show the similar recurring development of the 'chorus' elements through this section. There is no single theme as with the *verse*, but a basic idea, (the repeated note), each with a particular dynamic shape, (see ex 4:4 & 4:12), with various 'links' and other decorations. As can be seen, the whole process is, at least

in result, highly intuitive with growing references to the *verse theme* as the passage progresses. In fact, both verse and chorus each tend towards the same rhythmically charged climax at **figure 9**.

Following this climax is a codetta and an interlude-like passage. This has a similar, although less important, function as the 'cloud' interlude in the *Sextet*. As there, this passage represents a 'pause' in the action, an area that is 'outside' the main drama. Here, the passage is shorter and has less significance in structural terms than the *Sextet's* 'clouds'. However, I felt and feel that this passage (and its reflection towards the end of the piece) are successful and appropriate, not least because of the place they could be seen to represent in the drama of *King Lear*. The music is *not* programmatic, but as was mentioned above, the *structure* of the play had some significance; at some point in the piece, (just after the storm and just before Lear points out that "Through the Sharp Hawthorn Blows the Cold Wind"), Lear's wits "begin to turn", and following this, the whole power base of the country is inverted. This passage seems to me to be a very appropriate musical metaphor for 'turned wits'.

From **figure 11**, the material is indeed 'inverted' instrumentally. As both the verbal and graphic analyses above show, until **bar 179**, all the material for the flute is 're-interpreted' by the piano and *vice versa*.

## Meta-Global Elements

It was pointed out when discussing *Scena* above that the work with contours in the *Sextet* had had an influence on the keening melodies used in the former piece, and a similarity was noted between contours of various of its melodies and the 'verse melody' of *Through the Sharp Hawthorn*. As will be seen, this melody (**ex 1:12**), in both melodic and harmonic forms, plays a part in a sort of development that can be traced through many of the earlier pieces in the portfolio (**ex 1:1-1:22**).

## Influences

As has been mentioned above, a brief study of Birtwistle's *Verses* for clarinet and piano supplied one of the basic inspirations for the piece. Although initially I intended the piece to be quite similar to *Verses*, in its final form *Through the Sharp Hawthorn* is substantially different in intention, mood and sound. Apart from a few

elements of Messiaen in some of the piano writing, I can see few other direct musical influences.

### **The Recording**

*Through the Sharp Hawthorn* has received two concert performances, one of each of the original and revised versions. The details of each are noted above. In spite the professional status of the second performance, the quality of the first was so superior it has been included rather than the second. As this is the original version, it differs quite substantially from the submitted score between figures 17 & 20.

# 5

## Only Connect

For Orchestra

Composed: Durham, January-June 1988  
Revised: Cambridge, 1991  
Performed: i) Durham University Chamber Orchestra, June 18th 1988  
conducted by Margeret Gibson  
ii) (Revised version)  
BBC Symphony Orchestra, (broadcast: February 1992)  
conducted by Robert Ziegler (recording included)  
Tape: Recording of BBC Symphony Orchestra broadcast

### Introduction

*Only Connect* was originally written for the Durham University Chamber Orchestra, the composition of which explains a couple of rather odd features of the instrumental set-up, (for instance, the first flute rather than the second doubles piccolo - only the first flute in the orchestra had a piccolo; also, the original percussion parts were rather oddly divided as they had to fit in with only two skilled percussionists available).

The title is the epigram of E.M.Forster's book *Howards End*, but if a work of Forster's could be said to influence the piece at all it would be *A Passage to India*, a book about the attempted links between diverse peoples and the individuals' relationship to the whole. However, the title was not decided upon until well into the composition of the piece, and so neither book played any part in its conception.

One of the original ideas was for a series of fugues for orchestra and a number of solo instruments, (basically, the principals of each instrument (flute/piccolo, oboe, clarinet, bassoon, trumpet, violin, hence the solo violin). Although a set of instrumental *solis* remain, the element of fugue has gone.

Another early influence was Vaclav Havel's play *Largo Desolato*, in the translation by Tom Stoppard, a broadcast of which I had heard during the 'thinking' period in the composition of *Only Connect*. The play has many features which can be related to music, and these features give the play an unreal air, rather as if the characters were actually performing a slow, tragicomic dance. Blocks of text repeat, slightly altered in differing circumstances, rather in the way that block-type music is composed. One feels that when these blocks recur one is sliding into a nightmarish spiral from which escape is impossible.

The aspect of the play's performance which influenced *Only Connect* is a structural device. Each of the seven scenes of the play are separated by a short musical interlude, the music being defined in the text only as 'impressive orchestral music'. In fact, the first three scenes comprise only the following actions:

#### SCENE ONE

*As the music dies away the curtain rises slowly.*

*LEOPOLD is alone on the stage. He is sitting on the sofa and staring at the front door. After a long pause he gets up and looks through the peep-hole. Then he puts his ear to the door and listens intently. After another long pause the curtain drops suddenly and at the same time the music returns.*

#### SCENE TWO

*As the music dies away the curtain rises slowly.*

*LEOPOLD is alone on the stage. He is sitting on the sofa and staring at the front door. After a long pause he gets up and looks through the peep-hole. Then he puts his ear to the door and listens intently. After another long pause the curtain drops suddenly and at the same time the music returns.*

#### SCENE THREE

*As the music dies away the curtain rises slowly.*

*LEOPOLD is alone on the stage. He is sitting on the sofa and staring at the front door. After a long pause he gets up and looks through the peep-hole. Then he puts his ear to the door and listens intently. He evidently hears something which makes him jump back...*

This seemed (and seems) to me an extraordinarily effective and uniquely powerful opening, given suitable music. The contrast between the 'impressive music' (as I 'heard' it - not the music used during the broadcast), and the silence with the nervous reactions of the isolated figure, in addition to the dramatic action of the curtain, formally isolating the figure seemed an excellent way of opening a piece and giving a powerful image and reference point. Finally, it also shared with a number of my pieces the same form of three similar gestures alternating with a contrasting idea.

In actual fact, this precise idea was lost in the final piece - the present opening is *not* 'incidental music' - but the remnants are there: the *tutti* passages followed by solo instrumental passages.

## Analysis and Compositional Methods

Like other pieces of mine, the material is worked out in 'single movement form': a form that combines continuous development with a more traditional, almost sonata type approach (see above). The 'continuous development' works out in what might be called a sort of 'spiral'. Material grows from a fragment through expanded repetition.

There are three 'groups' of material in *Only Connect*.

### First Group

The piece begins with a 'gong' stroke chord, (ex 5:1). This chord occurs at various other important structural moments in the piece. From this emerges the two part phrase (ex 5:2), split between solo violin and viola. The phrase ends with 'echoing' chords on low brass and woodwind, and the same 'throwaway' scale that I have used in both *Scena* and *Through the Sharp Hawthorn* (see ex 1:40-1:57). Using the verse/chorus terminology, if this is the verse, the small percussion interlude that follows is the first 'chorus', (i.e., a contrasting, yet balancing phrase that will, ultimately, form the dissonance/resolution dynamic of the piece).

Ex 5:2 is typical of this material: its contour is chromatic, (the upper melody line), and yet it is harmonized in a deliberately 'diatonic' manner: fourths, major seconds and minor sevenths - 'soft' intervals. This is an attempt at a certain ambiguity: another level of dissonance/resolution to be worked out.

The following phrase, (ex 5:3), is the second 'turn' of the spiral: the phrase 'grows' in terms of the number of parts, (three solo strings), and the pitch of the melody is slightly higher. However, it utilizes the same claustrophobic chromatic line, and is again balanced by the same, only more developed, fourth/second near homophony. Again, it is answered by low chords and a percussion 'chorus'.

The third phrase, (ex 5:4) is in four parts and continues the chromatic line/diatonic harmony balance until, rather as the harmonic rhythm rapidly speeds up towards a main cadence in a classical piece, the rate of pitch change increases rapidly and the texture 'explodes' into a large, ten-part chord. As this chord fades, the solo violin is left, hanging alone until it too falls away, marking, with the final percussion chorus, the end of this first group.

## Second Group

The second group begins with a long, sustained oboe tone, which gradually picks up 'interference', in the form of small, chromatic grace-notes circling the central pitch (ex 5:6). In contrast to the verse/chorus approach of the first group, this music develops more continuously, the F# acting as a catalyst to the rest of the orchestra's resonator. The 'harmonics' gather, growing in strength, until a trumpet takes up the note and broadens it into the main melody of this group, (ex 1:17). This melody is taken from *Through the Sharp Hawthorn* (bar 1, flute), although with modified rhythm. If the oboe's F# (ex 5:6) generates other 'harmonics', this melody generates other melodies, and in contrast to the homophony of the First Group's verse, this melody is surrounded by heterophonic versions of the same in the other solo instruments. The trumpet melody generates three further melodic passages, each growing in pitch range and harmonic dynamism. They are for flute (ex 5:7) (with homophonic bassoon), for oboe (ex 5:8), (with homophonic woodwind and melodic decoration), and for solo violin (ex 5:9) (with strings). The violin line is the most wild, reaching the highest pitch in the piece up until this point, marking the conclusion of the Second Group.

## First Group Recapitulation (b57-70)

A repeat of the opening sixteen bars, melodically and instrumentally expanded, (see the three chords, ex 5:10 - a, b & c).

## Transition (b70-87)

The third group, rather than being an entirely separate entity, is a combination of new material and development. Because of this there is an ambiguity in the structure - it is neither introduction nor 'allegro': the semiquaver movement pre-empted the quavers of the *allegro* (as the material itself does), but the mood is from the introduction.

In this section the melodic material of ex 5:6-5:9 & esp 1:17 is rhythmicised, see ex 1:19. This primarily consists of converting, for example, a sustained crotchet into four staccato semi-quavers, or the equivalent, (ex 1:19, 1:28 & 1:29). An important additional figure is added, the rising 'throw-away' figure, (1:28a), further rhythmicised at ex 1:29a & b & 1:30, which acts as a form of punctuation mark. It is itself a development of the phrase ending at ex 5:4. These figures are also, incidentally, derived from *Through the Sharp Hawthorn* (ex 1:23-1:26). After the piccolo, a solo oboe and clarinet 'pre-echo' other aspects of the forthcoming *allegro*.

## Allegro

The *allegro* represents the **B** part of the one-movement form structure. There is very little new material here, but existing material is manipulated in a variety of ways: in general, the opening melodic material is transformed chronologically: the melodic material mostly stemming from the melody of **ex 1:17**, put into the light of the *allegro* tempo and the more lively transition material, (see above). The basic shape of this part is the build up of momentum into a *tutti* version of the opening (**ex 5:2, 5:3, 5:4**), now spread over the entire range of the orchestra (**ex 5:15**) and the fanfares at **figure 29 (ex 5:16)**. The fanfares, too, are based on **ex 1:17**, but are now transformed into broken rhythmic fragments from which explode a concatenation of 'transition' figures (**ex 1:32**), now variously on full brass.

## Recapitulation and Coda

Section **A'** of the one-movement form follows, in other words an abbreviated and transformed *recapitulation*, now based solely around the melody of **ex 1:17** and extensions. Here, the harmonically slow moving music is contrasted with faster figuration in the bass. Following a protracted climax, a lengthy coda ensues. As mentioned in the *Introduction* above, the recapitulation and coda do not include repeats of earlier material, but transformations. During the coda, the three gestures that open the piece are repeated at **figure 40**, but the order of the three is reversed and in the bass of the orchestra. The piece ends with a plethora of 'tiny' fanfares (**ex 1:33**) in each of the *solo* instruments, mirroring the more explosive end to the development when the same material was performed *fortissimmo* by the brass (**ex 1:32**).

## Local, Global & Meta-Global

*Only Connect* represents the end of a line of certain ideas. From the contours of the *Sextet* through *Scena* and *Through the Sharp Hawthorn* there are similar ideas, mentioned in each of the above chapters. These ideas reach their conclusions here. **Ex 1:1 - 1:22** provide a list of versions of three of the main ideas running through these pieces. The first is the melodic contour which appears in all the pieces. The second, the highly rhythmic, syncopated figure (**ex 1:23 - 1:33**), originated in *Through the Sharp Hawthorn* and progressed to *Only Connect*. Extra-musically, it is very probable that this change can be related to the move I made to Charterhouse soon after the piece was finished. Finally, the 'throw-away' figure which first



appeared in *Scena* and plays the role of a codetta figure (whether of a line, a section or a piece) is last heard on the last page of *Only Connect* in the bass, (ex 1:40 - 1:57)

Presumably, these ideas had run their course in *Only Connect*. Not only do they not occur after that piece, but there are fewer ideas of a similar type. The one exception to this is the oboe melody from *Shilbottle Cobbles*, (figure 4).

## Influences

There are a number of influences, usually for specific ideas or sounds rather than in general. As usual with most of my pieces, it is in a very broad sonata form, only with the recapitulation replaced by a second development and lengthy *coda*. The use of instrumental *sol*i in the introduction comes from Birtwistle's *Verses for Ensembles*. Indeed that composer's *Triumph of Time* was much in my mind throughout the writing of the piece: we had studied it during the first year of the Durham MA course. There are three fairly direct influences of that piece here: the three statements of the woodwind choir from figure 26, the return of the main theme high in the strings, etc, with accompanying 'rumbles' in the bass at figure 34, and the use of a 'mask' of strings covering the texture during the coda (from figure 36 +10).

# 6

## Concertino

for clarinet, violin, 'cello and piano

Composed: Charterhouse, September 1988  
Performed: Never  
Tape: Recording of MIDI sequence file

### Introduction

This piece, one of the shortest in the portfolio, was written in the shortest time: about six weeks. Even so, it was still too long to be considered for the Huddersfield Festival Competition, for which it was written.

The piece is to some extent a reaction to the previous two pieces I had completed: *Through the Sharp Hawthorn* and *Only Connect*, both of which had used quite complex and involved compositional methods. Although basically intuitive, they still used rows, matrices and other methods to complete the detail. After moving to Charterhouse in the Summer of 1988, I felt that I wanted to get started in the new environment as soon as possible, and so I wrote *Concertino* quickly and almost entirely intuitively. As such, it represents the first in a new line of pieces. Whatever the qualities of the piece, it has a confidence and assertiveness that is not present in the earlier music.

### Analysis & Compositional Methods

This assertiveness is reflected in the simplicity of the material. The piece, more than any other, has a straightforward, traditional form, which, as can be seen from the graphic analysis, is essentially in sonata form. The piece, had it been selected for the Competition short-list, would have been played by professionals experienced in twentieth century music, so I decided to include concerto-like interludes for each instrument, much in the style of a nineteenth-century concerto: each instrument has its own *exposition*, although these turned out to be cadenza-like rhapsodies than directly related to the *tutti* material.

The latter is essentially a slow introduction describing two fairly simple ideas: a meandering, chromatic clarinet line, augmented once in the violin and again in the 'cello, (ex 6:1, 6:2 & 6:3). The piano interrupts the phrase with a simple upward moving figure (ex 6:4). In a manner similar to other examples of the 'one-movement form' as described above, this process is repeated twice, each time expanding.

The pianos interruptions, which have grown in ambition on each occasion, expand into a cadenza-like passage. One by one, each instrument is 'introduced' as a soloist, each displaying typical characteristics of the instrument. At figure 13 there is a short codetta and transition, leading into the B section of the one movement form. As usual, this is formed by putting elements of the previous material into a new light and developing them into new ideas, relating these new ideas to previous ones. In this case, by figure 20, the material has worked itself around to a *recapitulation*, the A' section of the form. As in previous pieces, this is both more and less than a recapitulation: the lengthy repeated sections of the opening are reduced to a single, rapidly expanding version, and the previously graded piano interruptions are replaced by a single, *tutti, fortissimo* outburst. Finally, an exuberant and extended coda finishes the piece off.

The B section displays a good, if simple example of how the 'development' section works. At figure 15, an apparently new idea is presented by violin, clarinet and 'cello, (ex 6:5), which is interrupted by a vigorous piano phrase, (ex 6:6). This is a development of the introductory material but in a new tempo - specifically, ex 6:5 is a transcription of ex 6:4 in a different contour (and instrumentation). The piano interruptions fulfil a similar function to those in the introduction, but the material is now derived from the previous solo material. The ex 6:5 material naturally tends, then, to the introductory material, as it does over the passages from figure 17-19, (ex 6:7, 6:8 & 6:9); and by figure 20 the transformation is complete.

## Local and Global

Below is a table outlining the structure of the piece, emphasising the relationship between the local material and its global function. It should be read in combination with the graphic analysis.

<b>bar</b>	<b>material</b>	<b>instrumentation</b>
<b>Introduction (A)</b>		
1-47	I	cl...vln...vclo
47-51	chorus	pfte
52-72	II	cl...vln...vclo
73-84	chorus	pfte
85-95	IIIa	cl...vln...vclo
96-97	sub-chorus	pfte
98-108	IIIb	cl...vln...vclo
109-116	final chorus	pfte
<b>solos</b>		
117-157	pfte	accompanied by:
158-170	transition	-
171-206	Clarinet	piano
207-211	transition	
212-231	'Cello	piano & clarinet
232-254	transition	
255-299	Violin	piano with clarinet & 'cello interruptions
<b>Codetta</b>		
300-322		tutti
<b>Second Section (B)</b>		
336-454		tutti
<b>Recapitulation (A')</b>		
454-519	as 1-116	tutti
<b>Codetta</b>		
520-551	as codetta (300-322)	tutti
<b>Coda</b>		
552-607		tutti

## Meta-Global

Unlike the preceding few pieces, there is little evidence of the 'verse' theme used in *Scena*, *Through the Sharp Hawthorn*, or *Only Connect* (listed in ex 1:1 - 1:22). However, a particular sequence of chords used in *Scena* (figure MM), is used here, and is strongly exploited, (figure 20, ex 1:37). This is, in retrospect, more important than it might otherwise appear because it is symptomatic of a new approach to tonality that appears from *Concertino*. The previous pieces used tonality in quite an ambiguous fashion, harmonies often having little or no explicit or implicit tonality. This is especially true of *Through the Sharp Hawthorn*. In *Concertino*, chords such as those used at figure 20 are more fundamentally tonal, in that they are based on the major/minor triad ambiguity. There is considerable play made of the ambiguity caused by placing the minor third at the root of the chord, as in the first chord of ex 1:37, with the major third above, and the whole further coloured by other more or less diatonic elements. The harmony can then be expanded using the simple device of contrary motion: the harmony is divided into two groups, and the two move in opposite directions. The harmony is expanded particularly at rest points, where, using entirely logical and simple methods, differing and yet related harmonies can be created, as in the rest of the passage quoted as ex 1:37.

## Influences

Because of the instrumentation, the Messiaen of *Quartet for the End of Time* would seem to be an obvious model, but there is little or none of that composer here. There are perhaps elements of Birtwistle's *Ring a Dumb Carillon* in some of the rhythms and trills, but this is not particularly strong. The use of the chords with major/minor tendencies is a direct influence of Stravinsky, a composer whom I have strongly admired for some years. There are, perhaps, some hints of Bartok, too.

# 7

## In Principio

for choir and organ/choir and brass

Composed: Charterhouse, September 1988/9  
Performed: BBC Singers, conducted by John Poole,  
(BBC Singers workshop, Huddersfield Contemporary Music Festival,  
November 1991)  
Tape: Recording of the BBC Singers workshop

### Introduction

*In Principio* was originally written for the Charterhouse Chapel Choir. It was never performed at the School. It was entered, in a specially prepared arrangement for choir and brass, in the *Lewis Silkin Young Composers Competition* of 1990, in which it was placed second, was highly commended, but not performed. It was finally performed, in its original form and under the aegis of the SPNM, in the workshop mentioned above.

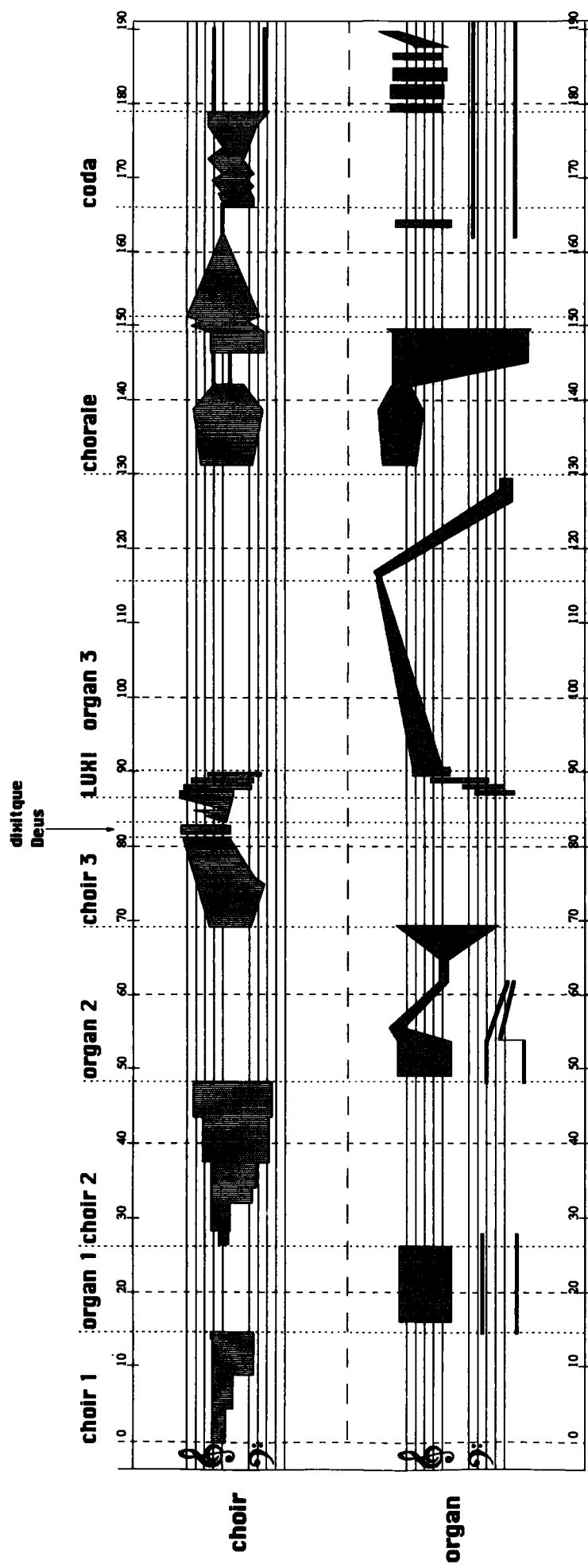
As the piece was originally intended for a relatively small choir (about 12-15 young people: boys *and* girls), many 'normal' stylistic features had to be modified for the vocal music, with any 'pyrotechnics' left to the organist. Deliberately, no large melodic leaps or complex rhythms were used. In fact, this intention pushed the music towards the opposite extreme: lines of tight, dense, chromatic counterpoint, which turned out to be just as difficult for young people to sing as the more obviously difficult lines and textures.

The music is very simply organized: alternating sections of choral passages and organ interludes, each comprising a series of homophonic chords over a sustained major tenth or third (depending on available stops) in the pedals.

Each section grows in complexity and vigour: the number of 'voices' in each choral section increases as does the density of the harmony. The organ episodes increase in activity, until a demi-semiquaver figure 'breaks free' of the otherwise homophonic and chordal texture. This spins high over the abysmal pedal notes.

In this way the words in the choral passages describe the 'action' in a fairly conventional way with little or no word-painting. The latter occurs during the episodes for the organ. This method was also appropriate for the original resources for the piece: young, inexperienced voices and a good organist.

# In Principio



Finally, there is a pause before the closing chorale based on some of the original organ music. This is more reflective as God views his creation. The piece ends on the omnipresent tenth.

It took some time and many failed attempts to find a suitable sound for the opening choral passages. Knowing the basic sound I wanted, I tried many systems which would create the right texture and process, the most difficult aspect of which was achieving the correct balance between chromaticism and tonality. Eventually, having completed the soprano part to my satisfaction, I began experimenting, using this as the basis for a rhythmic and pitch row, 'transposing' this to form the new entries, as well as elements of the counter-subjects (~~see~~ **ex 7:1, 7:2, 7:3**). So, the numbers map out as follows, (asterisks indicate altered notes; read this in conjunction with the above **ex 7:1 - 7:3**):

**Rhythm**

R																		R					
Soprano	3	3	5	4	3	2	1	3	2	1	5	3	1	4	2	4	2	3	1	4	2*	2	1
	3	2	1	(1)	7*	4	3	4	4	3	2	2*	4*	1*	1	2	8...						

Alto

R

4 3 2 6 1 4 3 2 1 3 2 1 6\* 5 1 1 1 1 2 3 2 1

3 2 1 1 2 1 2 2 5...

**Tenor**                      2   6   **4**   **3**   2   1   3   2   1   5   2   1   1   1...

	P	P (transposed)															
Soprano	2 1 3 4 2 1 3 2 1 3	2 1 3 4 2 1 3 2 4 5 3 2 4															
	3 2 4 3 2(1) 2 3 1 3	4 1 3 4 1 2 3 4...															

	P-1		P (transposed)	altered.....
Alto	1 4 2 3 2 1 4 2 1 4 2 1 4		2 1 2* 4 3*1	(0 2) 1 2
	...order			
	3 1 2 3 1 2 3 2 3...			

**Tenor**                      **P+1**  
**3 2 4 1 3 2 4 3 2 4 3 1 2 3 4**



This, as usual with modifications (as can be seen), created just the right balance of musical growth, yet using harmonic stasis. Ex 7:4 shows a short extract with a basic harmonic analysis.

Just as when writing sixteenth-century counterpoint, composition became even more difficult with the addition of more parts, and the counterpoint suffers because of this.

The interludes for organ include two main elements, a sustained yet rhythmic 'chorale' and a fast decorative idea, (ex 7:5, 7:6 & 7:7).

The final chorale, (figure K, bar 131, ex 1:39), is derived from the first of the organ interludes (ex 7:5).

## Local and Global

The Graphic Analysis shows very clearly how the piece works on a global level, especially the alternations between choir and organ which, with their reference to antiphony, create a certain air of the archaic which I felt was appropriate to the text and to the group who were originally to have performed it. It also shows the use of certain shapes, especially the rising and falling motion of many of the longer passages, and the way the choir reaches its highest point of pitch during the passage concluding with the cry of *Lux*, before falling away. Because of the simplicity of the piece, the graphic analysis of this piece is more revealing than many others in the portfolio.

## Meta-Global

The most important meta-global element here is the chorale at figure K and the big organ chord which occurs at the end of it, (bar 143, ex 7:8 & 1:35d). The chord, which can be related to the chord mentioned in *Concertino* and *Four Archetypes* (ex1:37a & 1:38a respectively), (notably the major sixth interval at the root), occurs again explicitly at the opening of *Two Pieces for Three Pianos*, and also in modified form in the *Four Archetypes*. The Chorale itself, (figure K, bar 131, ex 1:39), although, harmonically, solely based around sets of augmented fourths, takes its mood from the use of contrary motion between the sopranos and altos, and tenors and basses. Moreover, at this point and throughout there are far more explicit tonal references than have been used in any other piece, from the rather perverse

chromatically shifting harmonies pointed out in ex 7:4, to the big D major chord (figure E-1), to the chorale itself. Here, the tension between those passages using almost solely augmented fourths is contrasted with those passages, (bars 138-140, and 147-151), which are based around fourth or seventh chords. In addition, of course, the piece ends on a very firm major tenth based on E flat.

Although many of these tonal elements were used deliberately because of the nature of the choir I was writing for, the experience of doing so quite definitely emphasised to me what could still be achieved using what were in my terms quite simple tonal ideas. The influence of this piece on others following, especially those elements mentioned above, was to be quite obvious.

### Version for Brass & Choir

As has been mentioned above, the piece was originally written for the Charterhouse Chapel Choir and organist, although it was never performed there. Shortly after completing the piece I heard about the *Lewis Silkin* Competition and very quickly wrote the version for Choir and Brass. Although there are many similarities, a lot of interpretation had to be done as can be imagined, although my personal knowledge of brass instruments helped considerably. The most troublesome parts were obviously the fast moving passages; these had to be quite substantially re-written to accommodate the smaller ranges and limited flexibility of brass instruments. The high chromatic passages around figure J of the brass version were also re-written to fit in with the trumpet's ability to play numerous notes with a similar valve combination. I was able to create series' of chromatic lines which could be played with fairly simple sequences of valve movements. If played correctly, these could also give quite interesting tuning effects.

### Influences

The most obvious influence is Messiaen: I found the sound of his organ music so powerful that his influence was hard to avoid. There is, I feel, also an element of Ligeti in some of the more densely chromatic passages. Mention was made in the section about *Scena* of the influence of Stravinsky's *Canticum Sacrum*. The use in that piece of choir and organ, the archaic atmosphere created using polyphony and the quasi-tonal nature of much of the music was at the back of my mind throughout much of the piece, and although I didn't think of it at the time, *In Principio*'s final major tenth *must* have been influenced by the magical final chord of *Symphony of Psalms*.

# 8

## Shilbottle Cobbles

for Symphonic Wind Orchestra

Composed: Charterhouse, Spring 1990  
Revised: Cambridge, January 1991  
Performed: New Wind Orchestra Summer School, July 1990  
Anglia Symphonic Wind Orchestra, March 1991  
Tape: Recording of Anglia Symphonic Wind Orchestra concert

### Introduction

The title is from the poem *V* by Tony Harrison:

Listening to *Lulu*, in our hearth we burn,  
as we hear the high Cs rise in stereo,  
what was lush swamp club-moss and tree-fern  
at least 300 million years ago.

Shilbottle cobbles, Alban Berg high D  
lifted from a source that bears your name,  
the one we hear decay, the one we see,  
the fern from the foetid forest, as brief flame.

The piece was virtually complete by the time I decided on the title, so there is no aspect of the piece that is particularly influenced by the poem - I just liked the name.

The symphonic wind orchestra presents some of the greatest challenges to any composer or arranger. The extreme diversity of resources, (the whole gamut of wind instruments from brass to saxophones as well as percussion), the amount of sound of which these instruments are capable, and the nature of the wind band itself - usually a large group of musicians whose abilities vary widely as bands tend to be amateur and open to all-comers.

The main contrasts of sound are between the woodwind and brass. The percussion is usually considered an 'optional extra' and is usually treated as such when performers are considered. The woodwind and brass contrast is bridged by the saxophones, one of the most troublesome groups that can be encountered: neither chalk nor cheese and constantly in danger of being out of tune. As if being deliberately obtuse, a string bass is commonly included.

As the piece was written for the band at Charterhouse, it was important to keep the parts as uncomplicated as possible, and this had a number of stylistic ramifications. I deliberately used elements from a number of sources: 'jazz-type' ideas (what else?) for the saxophone group (ex 8:1 & 8:2) and elements from Stravinsky's *Symphonies of*

*Wind Instruments* (ex 8:3), in order to keep the parts not too complex. The 'breaking up' of the full band into brass, woodwind and saxophone groups was also deliberate: an attempt to get away from the 'full wind band' sound that I don't find particularly attractive. I was to be only partially successful in this respect.

The main problems were those of tuning. Any attempt at tuning such a wide variety of wind instruments, often with multiple instruments on a part, is difficult even when using diatonic harmonies. Trying to tune a chord such as the very first one in the piece - twelve-tone even though it has strong tonal implications - was difficult to the point of impossible, especially with amateur musicians. The saxophones, in the centre of the texture, tend to dominate with their distinctive tone, but this effect is difficult to avoid as extending the range of the saxophones tends to make the sound even more prominent. Although the contrasts between the groups work quite well, the *tutti* do not, and have the distinctive wind band sound that I was trying to avoid. To this extent the piece must be considered a failure.

The piece was revised in January 1991. A few small points were cleared up, some dreadful percussion parts obliterated, and a whole section of the recapitulation was excised and replaced, (the area between figures 31 to 33).

## Analysis & Compositional Methods

As has been mentioned above, the piece opens with a twelve-note chord. The main areas of harmony in the piece are based on piles of thirds, as is this chord. This chord contracts into a single third-based chord, (ex 1.35a & 8:4 respectively).

This was a quite deliberate attempt at retaining some elements of 'traditional' tonality, while maintaining a progressive attitude. It also represents a growing interest I had in composing with 'layers' of tonality: the mixed groupings of the band presented an ideal opportunity to do this.

In terms of structure this is a most traditional piece. It is basically in sonata form with a slow introduction. The exposition proper begins at the allegro, (figure 12), the development at figure 19, the recapitulation at figure 26, (or possibly 31) and a coda runs from figure 41 to the end. The themes develop quite clearly and logically. For instance, the main *allegro* theme at figure 13, (ex 8:5), develops via the interim phrases after figure 19, (ex 8:6) and figure 23, (ex 8:7) to its direct return at figure 37 and as the basis of the coda at figure 41, (ex 8:8).

## Influences

The most obvious influence is that of *Symphonies of Wind Instruments* (see *Symphonies*: figure 15) at figure 14 and beyond, (ex 8:3). This was quite deliberately done: the independent tonality of the lines mean that each is *relatively* easy to play, (although when writing it I overestimated the ability of amateurs or students to play anything other than the simplest of rhythms). The other obvious influence is that of jazz, although this is used as a *cameo* rather than anything structural. The passages before figure 8, (ex 8:1), and at figure 15 and beyond, (ex 8:2), are sounds that interested me in this fleeting, character role, not in any major part as Milhaud did so superbly in *La Creation du Monde*.

## 9

# Three Pieces for Two Pianos

Composed: Cambridge, March-November 1992  
Performed: Never  
Tape: Recording of MIDI sequence file

### Introduction

This was the first large-scale piece completed since I began full-time employment, and the influence of this change in circumstances had, I think, a considerable influence on the musical style from the earlier *Concertino* and *Shilbottle Cobbles*. It exhibits, in various ways, a number of compositional developments which have occurred since I had begun teaching composition two years before. This only emphasised my own awareness of the need for simplicity of gesture and the careful balancing of overall form. In addition, my teaching in electro-acoustics and my own interests in computers had promised for some time to, at the very least, influence the processes of composition I had been using in instrumental music. Quite often my ideas have arisen from improvisation and I have felt that these ideas have been thwarted in the transfer onto paper, usually resulting in the need to construct abstract methods of composition in order to fill larger textural blocks or gestures. Using 'methods' to do this has the disadvantage that they can tend to produce similar overall results, in spite of great efforts to avoid this. Using basic equipment such as a computer-based sequencer, a music notation program, and a MIDI keyboard, it has been possible to incorporate a number of elements of improvisation to the process of composition. These can be in the form of a basic 'balance' of areas of material, or the distribution of pitches and/or rhythms within larger or smaller gestures. It is also possible, of course, to check more accurately than I am able to with my limited keyboard ability, those abstract methods of composition that are necessary.

It should be emphasised that the benefits of using technology to 'help' with composition do not extend to saving time. Indeed, my own experience suggests that using technology slows the process considerably, but these problems are balanced by the expansion of material it allows, the input of wilder and less organized elements and the ability to audition the material reasonably effectively.

## Chorales, Arias and Fugues

The titles used are the first time I used these 'generic' names. As was pointed out in the Introduction (see above), this was a chance to make explicit what I had implicitly felt about different 'types' of music for some time: indeed, since the piece *Dirges and Dances*, written for the MA examinations at Durham. In each case, therefore, the titles do not refer to specific events or gestures, but to general musical ideas. The details of these are discussed in greater detail in the appropriate sections below.

## Analysis

The *Three Pieces* are highly inter-connected. The first piece, *Chorales*, is essentially an introduction to the second piece, *Arias* and the third is a finale. The titles represent moods and textures rather than anything more specific: the first piece has no 'chorale' as such in it, but rather at its musical, rather than physical centre, are a number of versions of the chorale-like version of the main theme of all three pieces (ex 9:1).

As can be seen, this is a combination of a melody and a twelve-tone row. Like the *Sextet's* 'chorale' contours (ex 2:15), it is a combination of contours, in this case, divided into five 'phrases' with 3, 4, 2, 5, and 1 notes in each respectively. It also resembles the 'interlude' melody from *Through the Sharp Hawthorn* (ex 9:2a & b). It is fairly typical of my material that it is possible to use it as either. There are three other significant 'global' ideas in the piece, (i.e. ideas that occur in all three pieces). These occur within the first pages of the *Chorales*. The first is, at heart, an elaborated upwards 'glissando'. The second is a chord that first appeared in *In Principio* (ex 9:3 & *In Principio* bar 143).

A third figure, primarily rhythmic, also plays an important part, (ex 9:4). This has occurred in many of my pieces. In *Through the Sharp Hawthorn*, (ex 9:5 & 9:6), it is an 'undulating', non-metric figure. The very prominent recurrence of this in the first piano part of the *Arias* 'apotheosis' (ex 9:7), which also recurs as the basis for the end of *Fugues*, was originally written in a piece for 52 strings, two pianos and tubular bells, (originally called *O Those Lofty and Noble Sentiments*), submitted for my first degree at Bristol University in 1985. This piece also utilizes the undulating A-B figure, and more especially the 'tied' version of the figure, creating off-beat repetition on one note, (ex 9:8).

## Compositional Methods

### Methodical Systems

The above ideas are the basis for all the music in the piece. As in previous compositions, transformations and developments of the material are made either by intuitive means or, in the case of texturally more complex areas, more esoteric methods.

An example of the latter is the *meccanico* section of *Chorales*. Although I wanted a 'random'-like texture, this proved more easily said than done; most methods of note production were too uncontrollable and gave rise to quite easily discernible patterns when none were intended. It soon became obvious that not only would the twelve-tones need controlling, but also the manner in which the notes in individual octaves occurred. Eventually a complex 'matrix' of notes was prepared which can be heard either horizontally or vertically; ideally both. In other words, the texture is both a series of notes throughout the texture, and a combination of series' in each octave.

To achieve this, about five or six octaves of notes were required. Taking the original 'chorale' melody, I constructed a matrix, (taking every second, third, fourth note, etc.), and chose and transposed those which seemed most successful. This provided a large series of usable notes, each of which was then taken in turn and used in one of the five or six octaves of the texture. In order to avoid returns of the notes within an octave too soon, I kept a record of each note's participation in each octave. Finally, the whole section was sequenced and edited. Phrasing to particular phrases was added as seemed appropriate. The order of the notes was changed, notes were added or removed if the need arose. In this passage, then, the use of a system is highly tempered by intuitive feel.

A similar approach was taken with the section starting at **figure 20** of the same piece, where a frantic yet rhythmically exact series of chords was required. As above, it was a section that caused some problems, and many attempts were made before coming across the final 'solution', including, as above, 'improvisation' and more or less strict twelve-tone technique both horizontally and vertically, (i.e. by 'line' and chord). In the end, the same matrix as was used above was taken and chords extracted in a linear fashion, (every four or so notes, unless obviously incompatible). The final result was, again, sequenced and edited in a similar manner. Ironically, when the second piano joins in at **figure 21**, its material is based on improvised material, as are the chords from **figure 22** onwards.



One more example shows the length to which one can go to exploit material, and yet end up with something that is far from methodically or exactly related. The first 'theme' of the *Fugues* (ex 9:9a & b), was originally intended to be based on the main 'chorale' theme, (ex 9:1). Here, a combination of two lines would give the final result, but these were consistently unsatisfactory. As can be seen by a cursory glance at ex 9:9a & b, remnants of the two lines are still visible, although the addition of chords clouds the issue in the final result. I am still not sure whether it is the presence, if modified, of these lines that makes the theme satisfactory to me, or if, had I simply ignored these factors and composed something entirely 'new' I would have ended up with a similar or entirely different idea. The same process, incidentally, was used with the other entries of the 'theme', although in these cases, the results created by the processes proved more acceptable. Of course, this may be because the themes within the fugue have a slightly different role from the opening one.

The above is fairly typical of the 'methodical' approach used: that is, it is only methodical to an extent, and there is no dogma about changing any or all of the material derived by methodical means.

### Improvisation

As has been mentioned above, one of the most important 'innovations' as far as I am concerned about this piece is the use of improvisation as a 'direct' source not just of ideas but actual material. I have often used improvisation as a means of either creating new ideas, transforming old ones or attempting to define ones that already exist but not on paper, but this required the 'transcription' of those ideas onto paper and the latter process itself often seemed to have a great deal of often unwelcome influence on the overall sound. (That is, to notate a particular textural idea would often require a system and these systems, rather than working as a servant to the idea, often seemed to 'take over' and start defining the idea itself).

A sequencer and a computer music notation programme seemed an ideal way to expurgate this 'middle-man' and to enable me to use material 'uncorrupted' by these methods. It did not prove to be as simple as this. For instance, I presumed that when I started writing the *meccanico* section of *Chorales* mentioned above that if I wanted a 'random' effect, I could simply improvise series of notes into the machine, quantize them, (i.e. bring them into time), and that would be that. After trying this several times I realised that it was not going to work. The improvisatory passages were certainly quite random, but were random in the wrong way: they *sounded*

unplanned in a way that what was eventually used does not. As was described above, the *meccanico* section in fact involved the creation of a texture with quite careful distribution of notes across the whole range. Improvising did not do this, it created patches of certain figures, patches of certain tonalities, all sorts of effects that were unplanned and unwanted. There is a considerable lesson here for those who are happy to use words like 'random' without realizing the true meaning. Usually what we mean when we say something is random is that something has one or more elements that sound as if they might conform to what we think randomness might sound like. In fact, of course, there are elements of randomness in every human action, as it is impossible to control every aspect of every act.

### Sequencing

Having input the data into the sequencer, it was then possible to use the editing facilities available with that sequencer. Most of these editing features are fairly uniform across applications: the basic operations of copying, cutting, pasting, quantizing, transposing, etc., plus additional, more exciting ones. Unfortunately, as most sequencers are specifically designed for the commercial market, they are usually quite primitive in those operations that are comparatively normal in twentieth-century 'art-music', although this is often because those operations can be vague in concept and yet complex in implementation and include many aspects that composers take for granted but that are in fact very complex in terms of computing. However, using the *Cubase* sequencer, one is able to expand, contract, and with a bit of effort, reverse and even invert music. The important element here is the ability to experiment quite quickly with quite large chunks of music. For instance, if I wanted to hear (just for the sake of it), a particular passage *backwards*, then after a few minutes work I could. (Of course, it's not actually *backwards*, the order of the notes is merely reversed). A similar, though more complex set of operations can invert the whole texture, (in reality it's a matter of finding the central point and transposing all notes around it). Again, more intriguing is the possibility of expanding and contracting lines mathematically; one can actually 'multiply' the position values of each note by, for instance 0.8 to achieve a line a fifth shorter, (or faster) than the original. I used most of these methods and more in the composition of the *fugue 2* section of *Fugues*, (Figure 21-32). Having decided that I would use as a 'subject' a composite of a number of ex 1 rows, (see ex 8), I used this 'strip' (see ex 9:10 & 9:11) as the basis for the fugue. I then created all the 'standard' transformations: reverse, inverse and reverse inverse. As can be seen especially at the opening of *fugue 2* these were then manipulated in terms of transposition, expansion and contraction, cutting and pasting. As the fugue progresses and the transformations

make the material more and more remote from the originals, one lost sight of the 'fugue' as such, and began composing purely with these blocks. In the same way, the second part of the fugue, (from figure 28), is based on a retrograde version of *fugue 1*. Once again, the remnants of this process can be seen, but there have been too many modifications for this to be particularly perceptible. Ex 9:10 shows the 'page' of the *Cubase* programme relating to *fugue 2*. I include this because in this section alone was the composition created almost entirely with the sequencer.

All these processes were only the main part of the composition. The sequencer has little respect for human frailties such as not being able to read music consistently off the beat for slightly differing amounts (making quantize useless), not being able to read eight or nine ledger lines above the bass clef; nor has it regard for human accomplishments such as enjoying the vagaries of *acciacaturas*, or the subtlety of quintuplets, or the usefulness of certain enharmonic changes. The resulting file in ex 9:10 had to be 'translated' into music capable of being read. This is a more complex and creative task than it might first appear.

Local and Global

One of the most difficult parts of composition was balancing the form of all three pieces so that they formed a unified whole, as well as forming independent individual movements. As it is, the overall structure could appear as follows:

Bar/Number	Local Function	Global Function
Chorales		
1-19	Intro	Exposition
20-97	Allegro	
98-119	Chorale	
120-fig 20 fig 20-fig 26	'Breakdown' Coda	
fig 26-end	Codetta	Global Codetta
Arias		
	Aria	Development
	'Garden' 1st Episode	
	Codetta	(Transition) Global Codetta
	Aria reprise 2nd Episode	
	'Apotheosis'	'Apotheosis' - first run of final coda

Coda

## Fugues

Fugue 1

Fugue 2

Fugue 2 Codetta (Global Transition)

Fugue 1 reprise

Coda

*Recapitulation (see 'tempo giusto' from Chorales)*

*Coda*

## Commentary

### Chorales

As mentioned above, this is primarily an introduction. The chorales of the title are not explicit, and nor are they intended to be. It is a gradual build up of rhythmic tension until it reaches a climax at **figure 13**, where the central chorale is heard in full and fully harmonised for the first time. This material is continuously contrasted with extremely fast and precise semiquaver figuration, where pitch begins to verge on the random. Indeed, the texture at **figure 12** was 'inspired' by the fast, precise rhythms and yet quasi-random pitches obtainable by tuning to certain (short wave) radio frequencies or by using some types of FM (Frequency Modulation) synthesis.

The majority of the *Chorales* deal with momentum. From the *Tempo Giusto* at **figure 4** to **figure 16**, there is a very gradual, but virtually continuous build up in semiquaver movement. At the same time, fairly melodically based ideas are gradually taken over by the more textural one, typified by the section above.

By **figure 16** this precision has reached breaking-point, and the semiquaver movement does break down into a dramatic version of the very opening of the piece. Here, the rising arpeggio figure is followed by the 'chord' of **ex 9:3 (figure 3)**, only now a stream of trills representing an extreme 'arhythmic' momentum (**ex 9:12**). Once again, the momentum builds until the explosion of movement at **figure 20**, which finally gives way to much more vague and improvisatory material which leads to a more relaxed coda. The latter contains material that is more global in nature, i.e. it refers to the global structure of all three pieces. The movement ends half-way through **ex 9:1** after which there is an unbroken link with...

### Arias

...and a re-working of the second half of **ex 9:1, (ex 9:13)**. The primary 'image' of this movement was the passage from the *Canticum Canticorum*, (used in Stravinsky's *Canticum Sacrum*):

Surge aquilo, et veni auster;  
perfla hortum meum,  
et fluant aromata illius.  
Veniat dilectus meus in hortum suum,  
et comedat fructum pomorum suorum.

The image of the garden is very important here, contrasting as it does with the lyricism of the melodies and the sometimes harp, or even lyre-like arpeggiated chords. The section from **figure 3** was called the 'garden' during composition; its imagery consisting of periods of diverse material and intense movement within a fairly slow-moving overall harmonic framework. I wanted to create textures evoking warm weather, fragrance and exoticism. This is also contrasted with sections from 'outside' the garden: remote, hesitant, extreme in texture and 'cold'. There are a number of ideas and textures here taken from the similar passages in the *String Sextet*, (see above, *Sextet*, **figure V-HH**).

The passage from **figure 21** is a personal tribute to an episode from Stockhausen's *Kontakte*, and from **figure 23** there emerges from the top of the texture the big alternating chords mentioned above. This is, in the global scheme of things, the dramatic end of the piece. This makes the *Fugues* a genuine finale, (on the global level the 'recapitulation'), especially as at the very end of the latter the same harmonies form the basis of the *musical* end of the piece.

A 'global' codetta, (from **figure 26**) leads to a reprise of the opening aria melody.

### Fugues

The basic fugue 'theme' was originally intended to be directly based on the Chorale Theme (**ex 9:1**). As has been mentioned above this was to be the intertwining of two versions of the theme in rather classic twelve-tone technique, although it became immediately apparent that this would not produce a satisfactory result, and in the end, a great deal of intuitive modification occurred.

Like *Chorales*, *Fugues* is an exercise in momentum, with a respite during *fugue 2*. This resemblance to *Chorales* is not an accident, and from **figure 39** of the former, the resemblance is deliberately emphasised. From this point, there is essentially a recapitulation in brief of *giusto* passage of the latter, (i.e. from **figure 4**), only here the conclusion is not a breakdown in rhythm, but a continuous build up in tension until the last bar. On seeing these passages a colleague made a rather appropriate comment, pointing out they were like some sort of wild, out of control two-part inventions.

## Meta-Global

A number of meta-global aspects have already been pointed out above, but it may be worth summarizing these again, as in this piece, perhaps because of the gap between the composition of this piece and the previous one, seems to represent a culmination of a great many elements common to my compositions.

- i) The opening arpeggio lines can be related to the arpeggio figures in *Concertino*, (*Concertino*: figure 1, 2, 3, 6, etc.).
- ii) The chord at figure 3 and in modified form at figure 17 is derived from *In Principio* bar 143.
- iii) The chromatic lines used at the *giusto* section of *Chorales*, (figure 4), and at their reprise at figure 39 of *Fugues*, can be seen quite clearly at the openings of *Concertino*, (ex 6:1), and *In Principio*, (ex 7:1 - 7:4).
- iv) The 'chorale melody' of *Three Pieces*, (ex 9:1), is of the same order as the central interlude melody from *Through the Sharp Hawthorn* (ex 9:2a & b) and has similar characteristics to the *Sextet*'s 'chorale' contours, (ex 2:15).
- v) The 'outside' elements of *Three Pieces*, (figures 7-10) are clearly related to the similar elements in *Sextet*, (*Sextet*: figure V-HH).
- vi) The undulating triple time theme, (*Chorales*, figure 3, *Arias*, figure 24, *Fugues*, figure 55, etc), has a long history both within and before this portfolio, most notably at figure 2 in *Through the Sharp Hawthorn*.

## Influences

There is at least one overt influence already mentioned: the use of a 're-interpretation' for two pianos of a passage from Stockhausen's *Kontakte*. Even now it is not clear whether aurally this is evident, but certainly it was paramount in my mind at the time, even to the extent of labelling sketches 'Kontakte'. The passage (figure 21 in *Arias*), does not include the piano, but several electro-acoustic sounds. Implicitly or explicitly, the piece has often influenced me, especially particular electronic sounds, rather than the instrumental music.

During a tutorial on the piece, it was pointed out that the passage from figure 20 of *Chorales* bore a striking resemblance to the opening of Birtwistle's *Carmen arcadiae mechanicae perpetuum*. Although I was aware of the piece, (although I had never studied it), the passage is 'archetypal' Birtwistle, similar passages of which are to be found elsewhere in his work. Also, there is no doubt that Birtwistle has been a strong influence on many aspects of my music. Bearing all this in mind, there is certainly a strong argument that this was imitation to the point of plagiarism. The passage has been modified to avoid this.

In the same area there are a couple of other moments highly influenced by other composers. At figure 23 there is a moment from Bartok's *String Quartet No 4*, last movement. At figure 25 there is a moment that brings to mind Stravinsky's *Rite of Spring*, although it has no direct correlation in that piece.

These 'influences', verging in some cases on quotation, were done, usually, quite consciously, because the ideas seemed to fit naturally in the flow of the music. The Birtwistle was neither deliberate nor, at the time, conscious. I have to confess to feeling quite happy with most of these moments, as, in most cases, the 'quotations' are either short or far removed in sound and/or function from the 'originals'. I am personally more concerned with the Messiaen-like use of the organ in a piece like *In Principio*, where similarities occur in both sound and function. This would seem to be a more problematic case of influence than any of the moments in *Three Pieces*.

# 10

## Archetypes

for large orchestra

Composed: Cambridge, December-July 1993  
Commissioned by the Cambridge-Heidelberg-Montpelier Orchestra  
with funds provided by Eastern Arts  
Performed: *Fanfares* only - August 1993, West Road Concert Hall, Cambridge

### Composition

The composition of *Four Archetypes* was begun immediately following the completion of *Three Pieces for Two Pianos*. I had first learned about the commission in June/July 1992, so a number of ideas were already in my mind before work began in earnest.

I had been thinking about the basic form of what was to become the first piece of the four since about 1987. During a walk in the Durham Dales, I had a sudden and distinct realisation of the vastness of the landscape: large, rolling, barren hills disappearing into the distance. This landscape felt as if it were one huge texture; every now and then, a sudden flash of a car window, a bird, another person; something that appeared and disappeared very quickly, seen in the corner of the eye, hardly affecting the landscape. This formed the opening idea of what became *Fanfares*. A further, later influence was from a rock song: *Money for Nothing*, by the band *Dire Straits*. At the opening of this song, a sustained texture is gradually energized and eventually overcome by a series of percussion 'breaks', at first short and widely separated, becoming gradually more dense until a vast concatenation of percussion leads into the main part of the song.

Originally the piece was to be called *Acts*. This was an oblique reference to the *Act of Worship* broadcast on Sunday morning on BBC Radio 4 for as long as I can remember. I still have plans to write a piece using this title, evoking a delightfully formal approach to a potentially profound spiritual happening. *Acts* was to be in one movement, with the *Fanfares* music opening the piece. The second idea was originally based around a set of brass and woodwind *Calls* resembling, at least to begin with, a sort of orchestra of Tibetan mountain horns (or at least what I thought this would sound like). This, again, was an idea that I had wanted to use for some time: about two years before it had reached semi-fruit in an eventually abandoned piece for ten-piece brass ensemble.



These calls were to give way to a faster, more substantial section, *Dances*. After a climactic passage, there was to be a coda: a prestissimmo and exuberant *Jamboree*.

This form was abandoned towards the end of April, when a hectic consultation with Professor Casken convinced me of a number of problems in the piece.

As there was a time problem, the obvious solution was to cut the piece into different short movements broadly resembling the original version. The *Calls*, one of the main problem areas, were excised entirely, to be replaced by *Dirges*, and a finale was added including a brief recapitulation of the *Fanfares*, moving to a *prestissimmo*, *Jamboree* coda.

In the Introduction above the use of 'generic' titles was mentioned, and along with *Three Pieces*, this piece encapsulates many of those ideas. As the titles are 'generic', the pieces they refer to are not specifically fanfares, or dirges, or dances, but they make use of the archetypal idea of those activities. So, the *Dances* are not specific dances, but the piece was composed *with the idea of dancing and dancers in mind*. Ironically, the one movement which could not be associated with a particular 'activity' was the last one, not least because it was split, involving elements of two of the previous movements before launching into the *jamboree* coda, and yet in this respect it *was* the 'archetypal' form of the nineteenth-century *finale*.

## Analysis

Unlike any other piece in the portfolio, the four movements of *Four Archetypes* are not linked in any way, other than the literal or near-literal repeats that occur at the beginning of the *Finale*. At present I am unable to ascertain whether this represents a particularly different method of composition, a new direction, or merely an extension of previous work. Certainly during the compositional process, I felt more 'free' than during the composition of any other piece, in the sense that I did not construct so many tables, or rows, or the like. Far more of the music was written 'off the top of the head'.

One reason for this is probably because of the relatively short length of each of the movements, (by far the longest, at about five minutes, is *Dirges*, the others are each between two and four minutes long), and their widely differing moods. Also, the piece was written with the 'help' of a sequencer and synthesizer, although I used few,

if any, of the more 'creative' procedures mentioned above with regard to *Three Pieces for Two Pianos*.

The forms of three of the movements: *Fanfares*, *Dirges* and *Finale*, are very simple. *Dances* is little more complex, but it is different.

### Fanfares

This movement is simply two 'fanfares' linked together, (one primarily for brass, the second a sort of woodwind 'texture'), and a coda at the end which provides a transition into the second movement. The piece is primarily an introduction to the rest of the piece - quite literally, an opening fanfare.

The first chord is the third-based twelve-tone chord also used at the beginning of *Shilbottle Cobbles* (ex 1:35a), only here it is far more effective on heavily divided strings. The fact that the piece was to be played by a youth orchestra, in which the strings are often one of the main problem areas in terms of both confidence and uniform ability in performance, was one of the main reasons this idea was used in the first place: giving them a large span of music on little more than one note would, it was hoped, both be easy to play and increase confidence for some of the horrors to come, (the realities of these solipsisms are judged in more detail below). The opening chord, which contains very strong tonal elements although twelve-tone, provides quite a lot of the harmonic basis for the movement, (for instance, the 'woodwind fanfares' from figure 7 are based on the chord). This too, I thought, would help in performance.

The *ppp* string chord at figure 11, formally a 'diatonic' reflection of the opening chord was inspired by a moment in Stockhausen's *Kontakte*. As in *Three Pieces*, this was an 'interpretation' of an electro-acoustic texture. Originally, in the piece *Acts*, this chord and variants on it were to take a much more important part in the piece. As it is, this is its only appearance in *Four Archetypes*.

### Dirges

This movement is in simple **ABA** form, where **A** is a slow-moving dirge in which two ideas are contrasted: the first is disjointed and isolated, the second a set of sustained notes, each joining together in a violent outburst. This pair of ideas is repeated twice, growing each time, until a burst of movement at figure 5. This is, in fact, a revised version of the semiquaver outburst at figure 32 of the *Fugues* in *Three Pieces for Two Pianos*.

This leads into the B section, where undulating figures are passed around the orchestra. This texture was deliberately chosen as a complete contrast to the above. Here, the texture is smooth and continuous rather than disjointed and varied. A large climax leads to an abbreviated recapitulation of the A section.

## Dances

The first couple of pages contain all the material used in the piece. The first (ex 10:1), is a highly rhythmic, non-harmonic idea. The second, at figure 2 in the score, hides a slower melodic line under a texture of percussion, harp and string pizzicato quaver movement, (ex 10:2). Ex 10:1 returns in a variety of guises across the orchestra until figure 7, where the melody of ex 10:2 returns much more explicitly. The actual melody is given in ex 10.4. The ex 10:2 material is not simply a textural contrast, it introduces the duplet into the texture. This use of duplet movement, of two against three (three against four, etc.), becomes increasingly important through the movement. At figure 10 a new section begins, with a new, rhythmic melody in the flute and bassoon, and trill-like responses on strings. Throughout the section from figure 10-15, these two elements alternate, gradually developing and influencing each other. By figure 18, the two part flute and bassoon melody at figure 10 has grown into a ten-part version for the whole woodwind choir. The duplet influence increases towards figure 20-21, where the whole texture becomes dominated by quadruplets. The texture again builds, this time to an orchestral *tutti* at figure 26. Here ex 10:4 is combined in a number of ways. The brass play a four-part version of the theme, (ex 10:5), the woodwind another version above this, and the strings play the theme and its harmonies in half-time. A coda at figure 27 creates a similar texture from ex 10:1. Here, the piccolo plays an original ex 10:1-type theme, and below it, a number of versions in a variety of augmentations, (ex 10:6a - h). So, flute 3, oboe 1 and clarinet 1 play the same thing at half-speed. The cor anglais and clarinet 2 play the theme *backwards*. The bass clarinet and second bassoon play this theme triple augmented, and so on... At the very bottom, the tuba, basses and contra-bassoon play the piccolo's theme seven times more slowly. This violent coda leads directly into the *Finale*...

## Finale

As has been noted above, *Finale* opens with a passage from *Dirges* (figure 15), leading to a re-working of the opening of *Fanfares*. The music is not identical: the string chord is worked slightly differently, the woodwind, percussion and harp are slightly changed, but most importantly, the brass fanfares themselves have given

way to long sustained notes. The woodwind fanfares from figure 7 of the first movement are at figure 5 'transposed' into the percussion and harp, now accompanying a slow flute solo, recapitulating the flute solo from figure 11 of the same.

This solo leads into the *presto Jamboree* coda. This is quite openly a *jeu d'esprit*. the material contains little or no relevance to the rest of the piece, the logic being that the previous passages recapitulate the piece as a whole, leaving the stage free for the *Jamboree*. This is notable if only because of its frighteningly fast speed, and because the music is entirely *white*, the first time I have ever used such a technique. Although the detail is fast, the movement is because of the music's *whiteness*, almost entirely static. Above, it was described how my compositional method might be compared to *map-making*, initially from an aircraft and gradually focussing on in on the various areas in greater and greater detail. Here, the process could have speeded up: the music could be that of a huge celebration heard first from some distance before it gradually approaches. At figure 11 we find ourselves momentarily in the epicentre before we pass and the music gradually disappears into the distance.

## Meta-Global Elements

There are only two elements used in *Archetypes* that are taken explicitly from previous pieces. The first is the twelve-tone, third-based chord that opens this piece and *Shilbottle Cobbles*. The other is the passage at figure 5 of *Dirges*, which is quite consciously taken from the *Fugues of Three Pieces*. The absence of any more substantial element of self-reference is, I think, an indication of a change of emphasis and direction in my composition that has been occurring gradually over the last few years since I left Charterhouse.

## Influences

A number of direct influences have already been mentioned above. A full list would include the opening of Stockhausen's *Trans*, which influences the opening of *Fanfares*. The moment from *Kontakte* which was used as the basis for the chord at figure 11 of the same movement. There are, I think, elements of Messiaen's *Turangalila* in the build up from figure 14 of *Dirges*. Finally, there is a conscious element of *Piper's Linn*, by Professor John Casken in the *Jamboree*. (I believe the word itself was used in relation to the closing passage of the piece during a radio broadcast some years ago.) Apart from these moments, I cannot see many other influences, maybe because the

only other profound influence on *Archetypes* is my own previous music. So, the flute and bassoon melody at **figure 10** of *Dances* reminds me of the flute and bassoon homophonic duet in the slow introduction of *Only Connect*. The section on *Meta-Global* elements above includes a couple more of these.

# 11

## Miscellaneous Pieces

### Introduction

This group of pieces include a variety of 'smaller' and occasional pieces completed over the period. Arrangements of the Anonymous fifteenth-century ballad *La Mort Malchaut*, and of some early piano pieces of mine, as well as incidental music for two plays: *Love's Labours Lost* (Durham, Summer 1988) and *The Barber of Seville* (Charterhouse, Autumn 1989) have not been included as they are too stylized in musical character to be appropriate in this portfolio.

### Two Pieces for Junior Orchestra

Composed: Charterhouse, 1990

Performed: Charterhouse 'Sunday' Orchestra, 1990

These pieces were written at the request of David Wright, a master in the Charterhouse Music Department responsible for the beginners orchestra. This customarily met on Sunday mornings, so it had become known as the Sunday Orchestra. It is the only example of 'pure' educational music in the portfolio. Although nervous, I accepted the challenge of this as I felt it ought to be possible for a composer in that situation to write such music. The students were very young and many were quite unmusical. They were not necessarily studying music. It became clear that simple rhythms and harmonies were required, which tested me to the limit. There are only two pieces, which is unusual for me: I usually write in threes; and in fact, there were three pieces planned, and I was in the process of writing the third when I had to abandon it as it was becoming too difficult.

The first piece is a *pastorale*, making primary use of the one major asset of the orchestra: a harp and a harpist to go with it. The piece worked very well after initial problems with the 'difficult' harmonies after **figure C**. The passage following **figure D** was incomprehensible to most students. I was not aware of the serious problems many students have with the most simple rhythms until they tried to read the basic cross-bar rhythm after **figure E**. Moreover, these problems could not be overcome using a change of time-signature, which flummoxed them even more. This was far from the only time I was to have encountered these problems: difficult rhythms were

unplayable without apparently having to go through an entire course in rhythm, difficult harmonies were simply incomprehensible and unpleasant.

The second piece, a scherzo-like *allegretto*, is considerably more difficult, involving as it does, a variety of articulation, dynamics, some relatively unusual orchestration, chromaticism, and *triplets* running against *duplets*. Most of the students could manage virtually everything eventually apart from the latter.

Making an objective judgement on pieces such as these is difficult. In empirical terms, (that is, how well they did the job they were supposed to do), they were too difficult, although it's hard to say exactly how I could have made the music any easier without compromising style, (although maybe I should have pursued this option more persistently). I had considered a radically different approach: textures, mobiles, etc., but these only achieve any real meaning when contrasted with 'standard' notation music. Indeed, my experience suggests that sketches in a more 'open' notation eventually require even more definition, which defeats the purpose.

In the end, these pieces fall into that vast cauldron of 'educational music', where judgement concerning artistic quality is irrelevant, and the only important quality is whether students react well enough to let staff choose the piece to play again - usually as long as it isn't *too* much effort.

### Charterhouse Fanfare

Composed: Charterhouse, Spring 1989

Performed: Charterhouse Organ & Brass Recital, Spring 1989

This fanfare was written to open a recital for Organ and Brass at Charterhouse. The brass group, two trumpets and two trombones, were professional players.

### Fanfare for Philip Jones

Composed: Cambridge, Summer 1991

Performed: Cambridge Degree Ceremony, Autumn 1991

This fanfare was written as a processional to accompany the commencement of the Anglia Polytechnic Graduation Ceremony in October 1991. It was presented to Philip Jones, at that time Visiting Professor at the then Polytechnic.

## Examples



1:1 Sextet figure K-3

vin 1

1:2 Sextet figure S+1

vin 2

1:3 Sextet figure PP

via

1:4 Scena

harp

1:5 Scena

bass clarinet

1:6 Scena

contra

1:7 Scena figure A

flute

1:8 Scena figure A

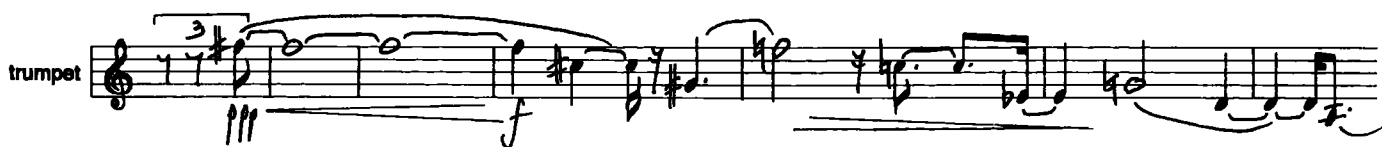
oboe

1:9 Scena figure C+3

flute



## 1:17 Only Connect figure 5-2



## 1:18 Only Connect figure 5



## 1:19 Only Connect figure 11



see also figure 29 of score

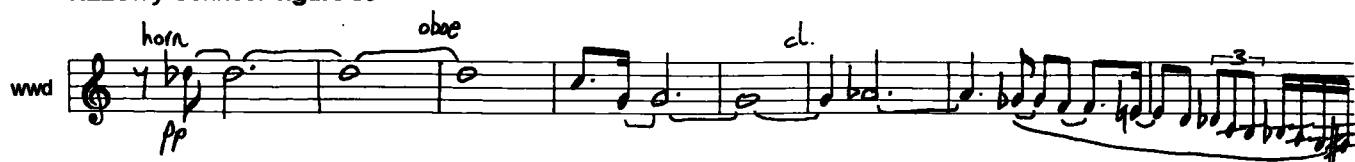
## 1:20 Only Connect figure 34



## 1:21 Only Connect figure 34+5



## 1:22 Only Connect figure 39



1:23 *Through the Sharp Hawthorn*

pfte

b10

1:24*Through the Sharp Hawthorn*

flute

b25

1:25 *Through the Sharp Hawthorn*

flute

b71

1:26 *Through the Sharp Hawthorn*

flute

b108

pfte

b108

1:27 *Through the Sharp Hawthorn*

pfte

b200

1:28 *Only Connect figure 11+3*

picc

1:29 *Only Connect figure 11+6*

picc

1:30 Only Connect figure 13-2

picc

oboe

1:31 Only Connect figure 17+1

wwd

1:32 Only Connect figure 32

Impets

bones

1:33 Only Connect figure 42+1

picc 2

1:34

Handwritten musical notation for exercise 1:34, showing three measures labeled a, b, and c. Measure a contains a whole note chord with notes C4, E4, G4, and A4. Measure b contains a whole note chord with notes B3, D4, F4, and G4. Measure c contains a whole note chord with notes A3, C4, E4, and G4.

1:35

Handwritten musical notation for exercise 1:35, showing four measures labeled a, b, c, and d. Measure a contains a whole note chord with notes C4, E4, G4, and A4. Measure b contains a whole note chord with notes B3, D4, F4, and G4, with the handwritten label "two whole-tone groups". Measure c contains a whole note chord with notes A3, C4, E4, and G4, with the handwritten label "two fourth groups". Measure d contains a whole note chord with notes B3, D4, F4, and G4, with the handwritten label "whole-tone group".

1:36 Three Pieces for Two Pianos

Handwritten musical notation for exercise 1:36, showing four measures. Measure 1 contains a whole note chord with notes C4, E4, G4, and A4, with the handwritten label "3 fourth groups". Measure 2 contains a whole note chord with notes B3, D4, F4, and G4, with the handwritten label "arias fig. 28". Measure 3 contains a whole note chord with notes A3, C4, E4, and G4, with the handwritten label "fourth group". Measure 4 contains a whole note chord with notes B3, D4, F4, and G4, with the handwritten label "whole-tone group".

1:37 Concertino figure 20

Handwritten musical notation for exercise 1:37, showing a single measure with a whole note chord. The chord consists of notes C4, E4, G4, and A4. The notation includes a treble clef and a bass clef, with a key signature of one flat (Bb).

1:38 Four Archetypes - Dances figure 18+2

Handwritten musical notation for exercise 1:38, showing a single measure with a whole note chord. The chord consists of notes C4, E4, G4, and A4. The notation includes a treble clef and a bass clef, with a key signature of one flat (Bb). The measure is labeled with the handwritten text "(vi)".

1:39 *In Principio* figure K+2

organ

choir

1:40 *Through the Sharp Hawthorn* bar 123

1:41 *Scena* figure E+5

fl

via

1:42 *Scena* figure J+6

1:43 *Scena* figure JJ+4

1:44 *Scena* figure JJ+5

tenor

YOUR LOVE HAS PASSED THROUGH ME

ob

cl

1:45 *Scena* figure JJ+5

1:46 *Scena* figure KK+2

fl

vin

1:47 *Scena* figure OO+4

1:48 *Scena* figure OO+4

horn

harp

1:49 *Scena* figure OO+4

vclo

sost

al

apicc...

1:50 Only Connect figure 1

fl

1:51 Only Connect figure JJ+4

via

1:52 Only Connect figure 2-4

timp

1:53 Only Connect figure 3-3

vin

1:54 Only Connect figure 3+3

fl

1:55 Only Connect figure 3+4

cl

1:56 Only Connect figure 4-2

tr

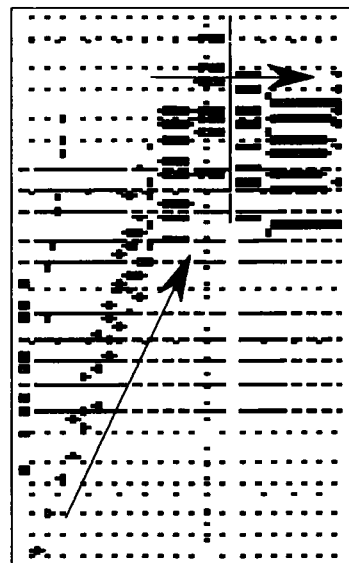
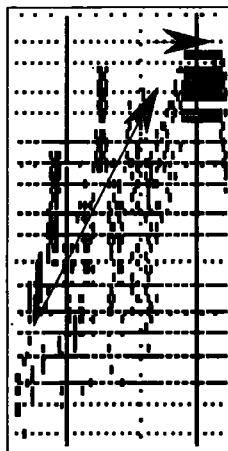
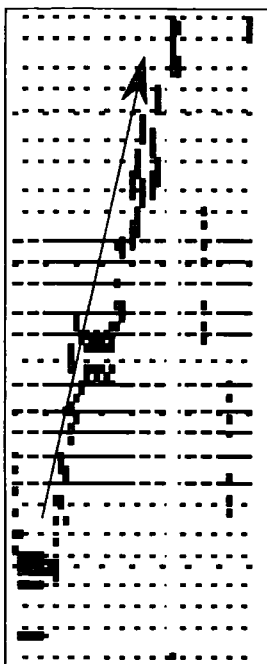
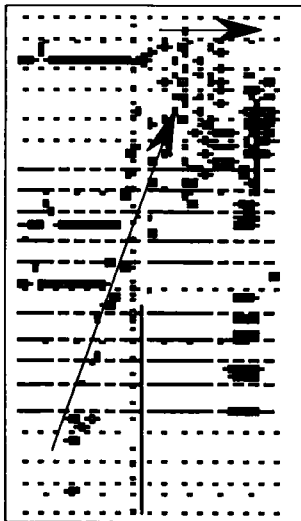
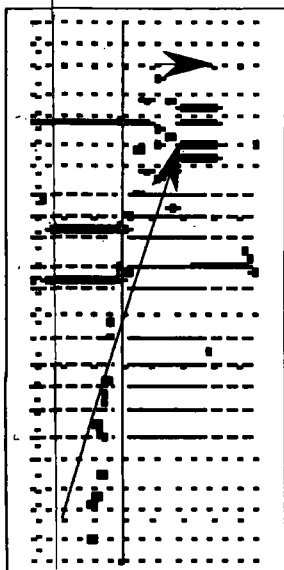
1:56 Only Connect figure 4-2

tutti

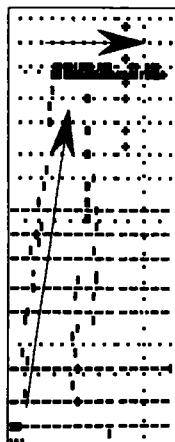
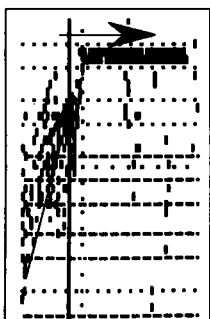
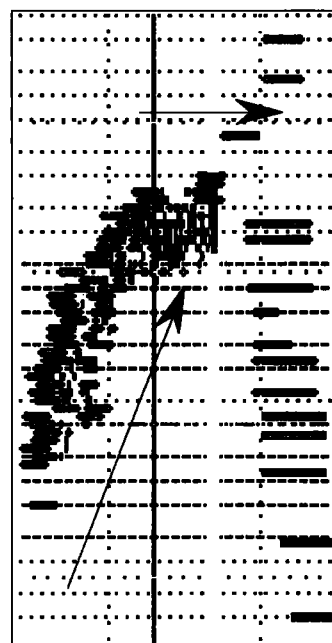
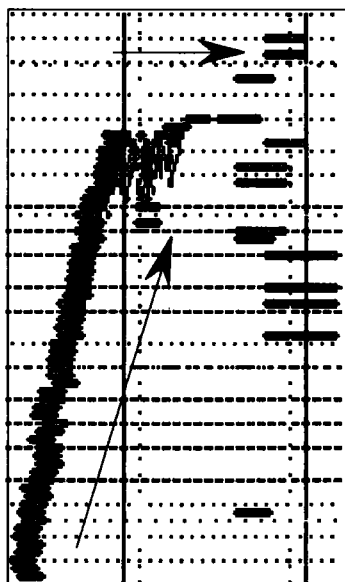
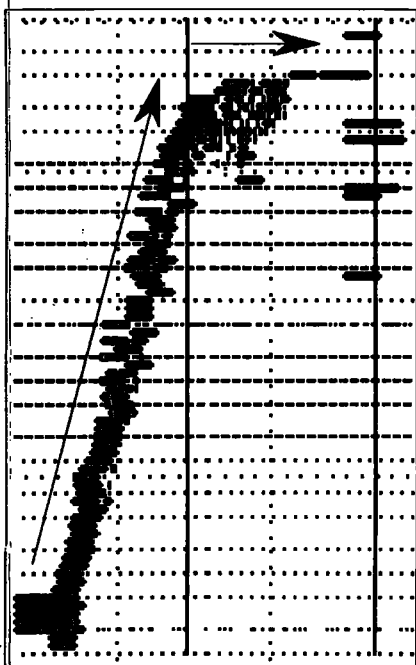
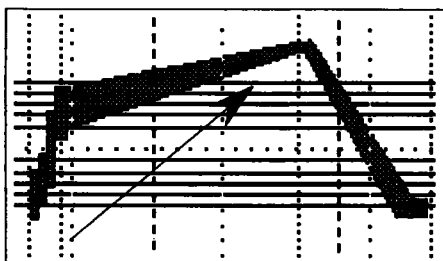


Ex 1:57 *Concertino*

ex 1:57 - 1:59

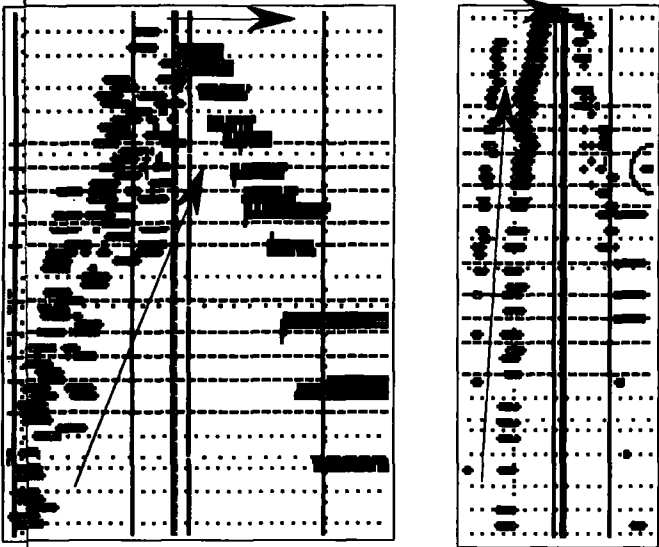


Ex 1:58 *In Principio*

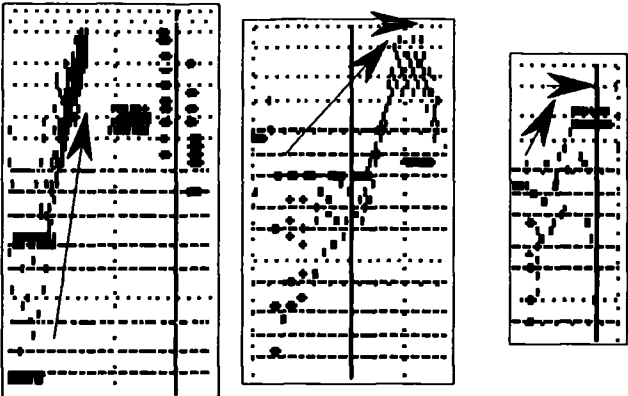


Ex 1:59 *Three Pieces Chorales*

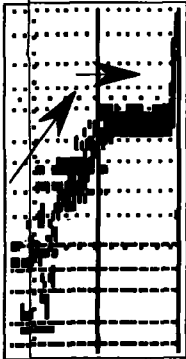
Ex 1:60 *Three Pieces Chorales*



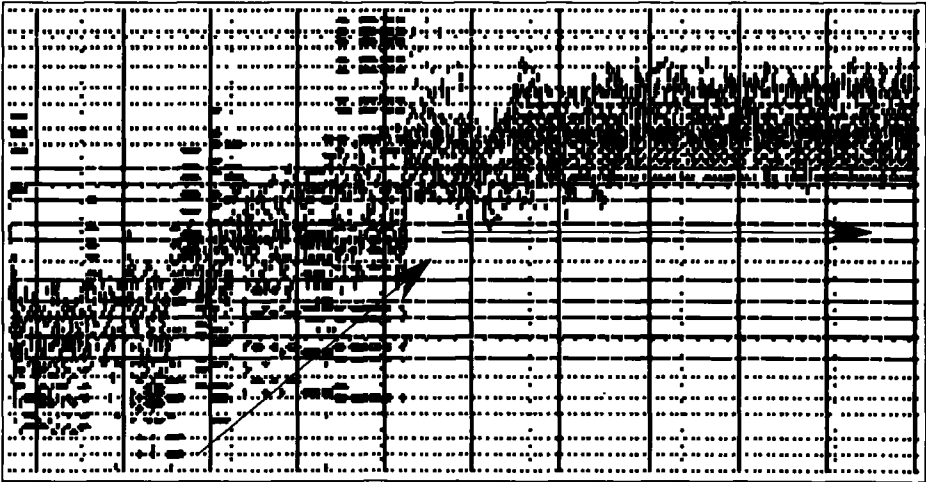
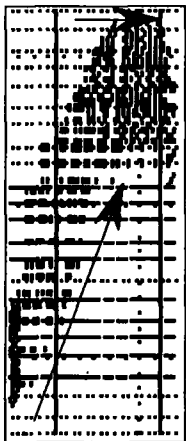
Ex 1:61 *Three Pieces Arias*



Ex 1:62  
*Three Pieces Arias*

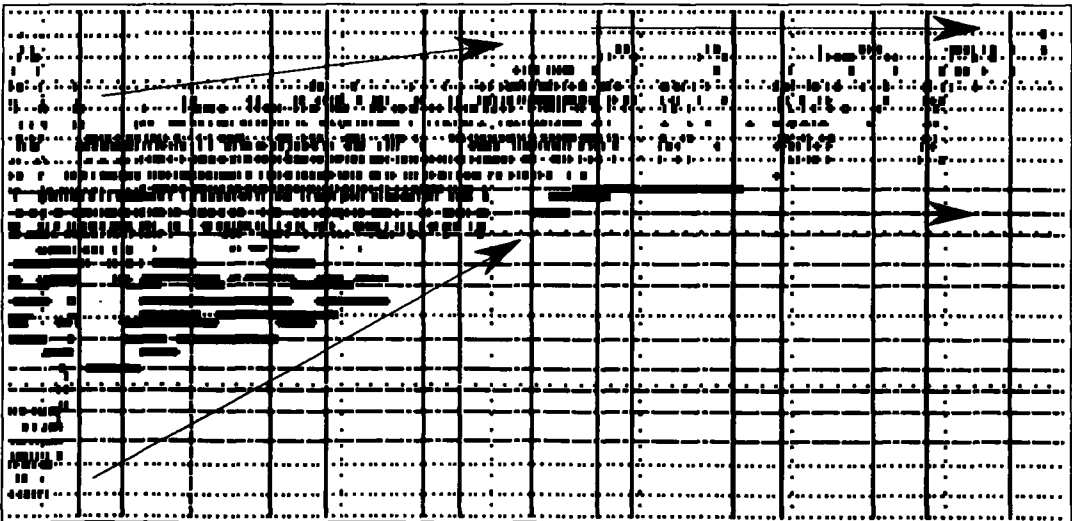
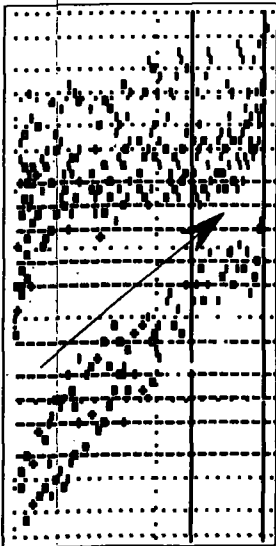


Ex 1:63 *Three Pieces Fugues*

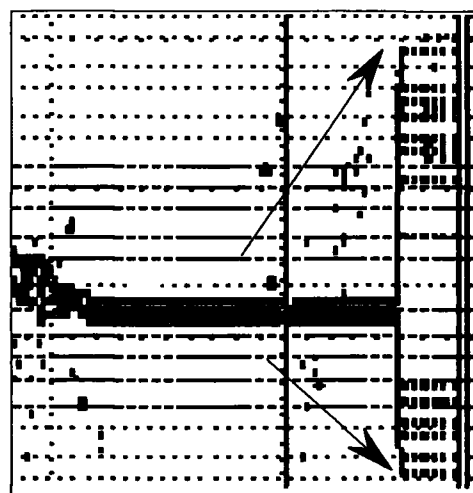
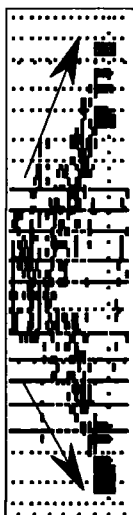


Ex 1:64 *Four Archetypes Dances*

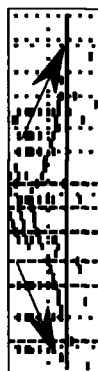
Ex 1:65 *Four Archetypes Finale*



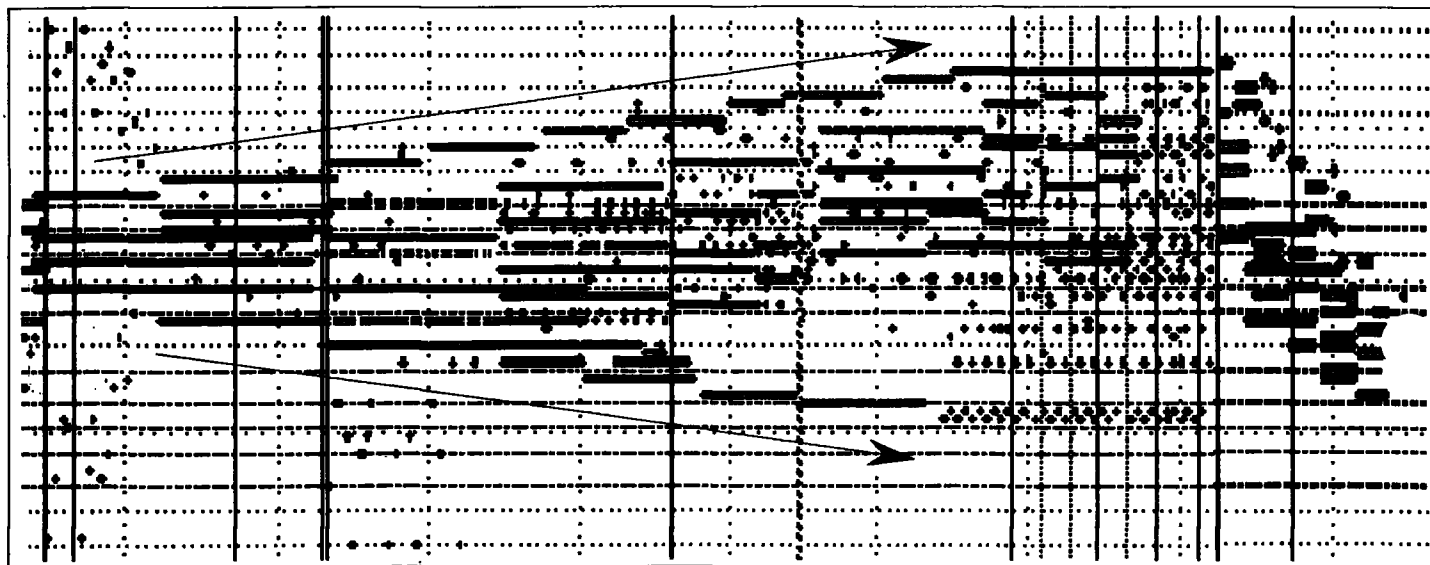
Ex 1:66 *Concertino*



Ex 1:67 *Three Pieces Chorales*

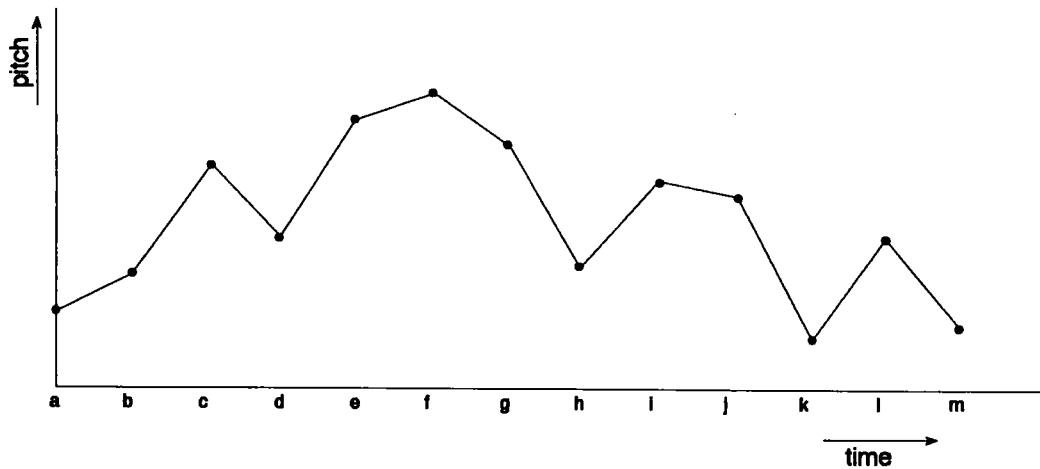


Ex 1:68 *Four Archetypes Dirges*

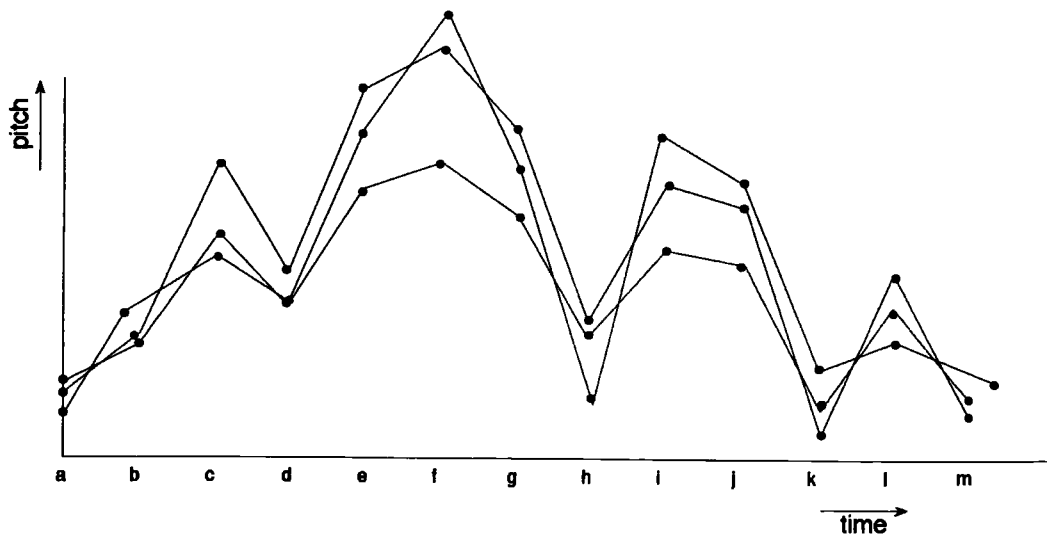




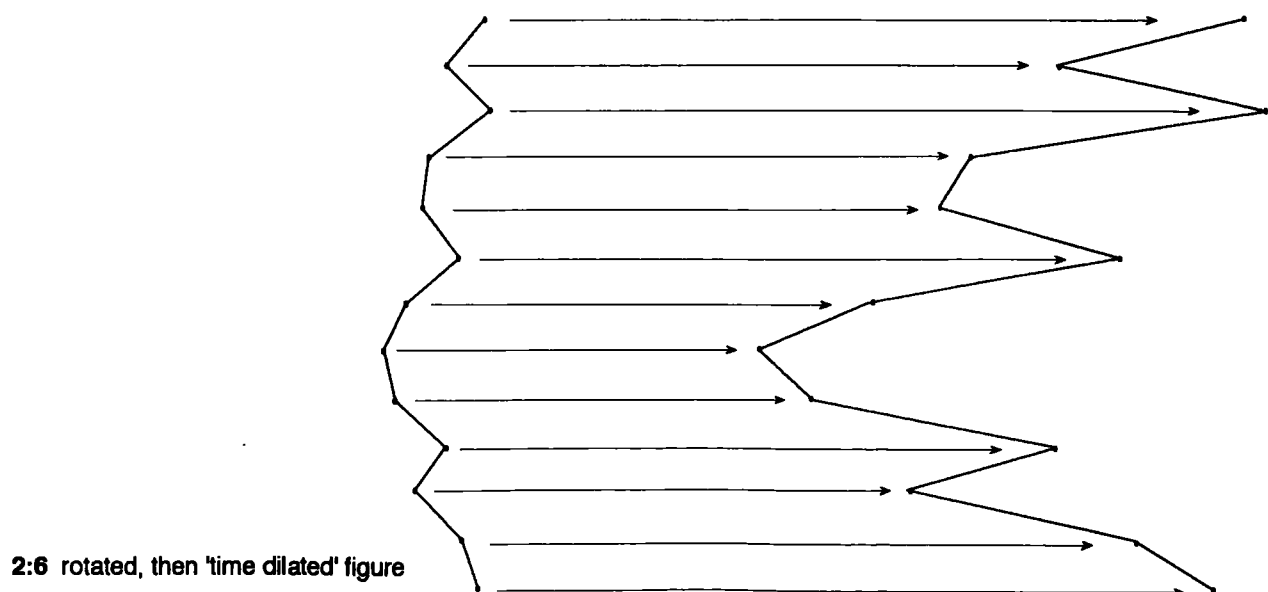
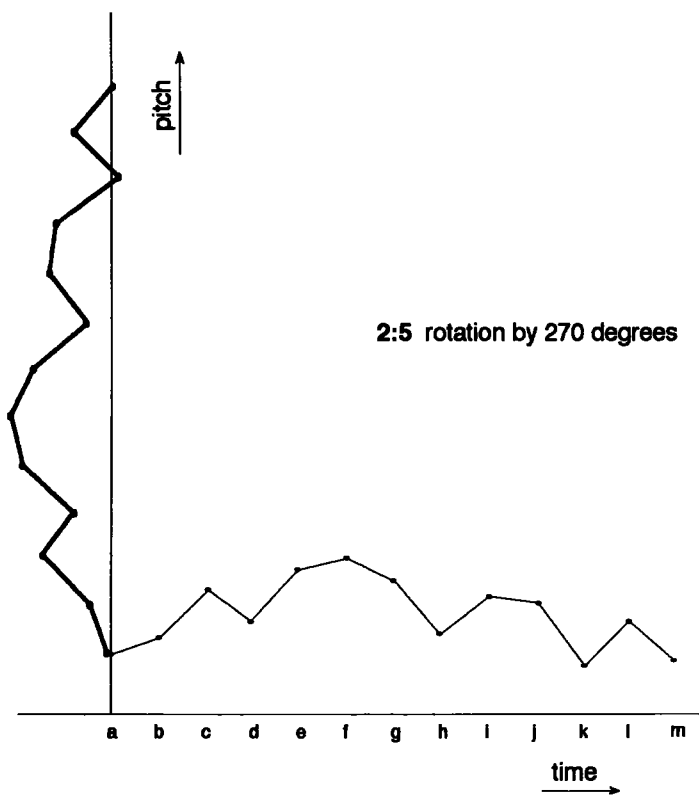
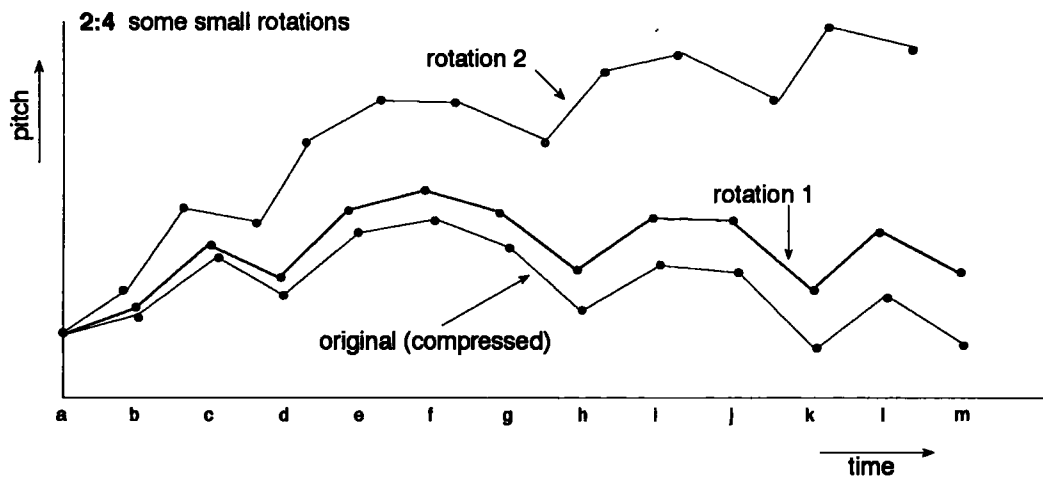
2:1 varieties of similar 'gesture'



2:2 points of the basic contour



2:3 varieties of generated contours

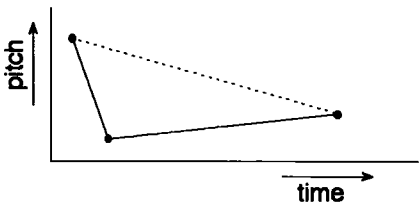




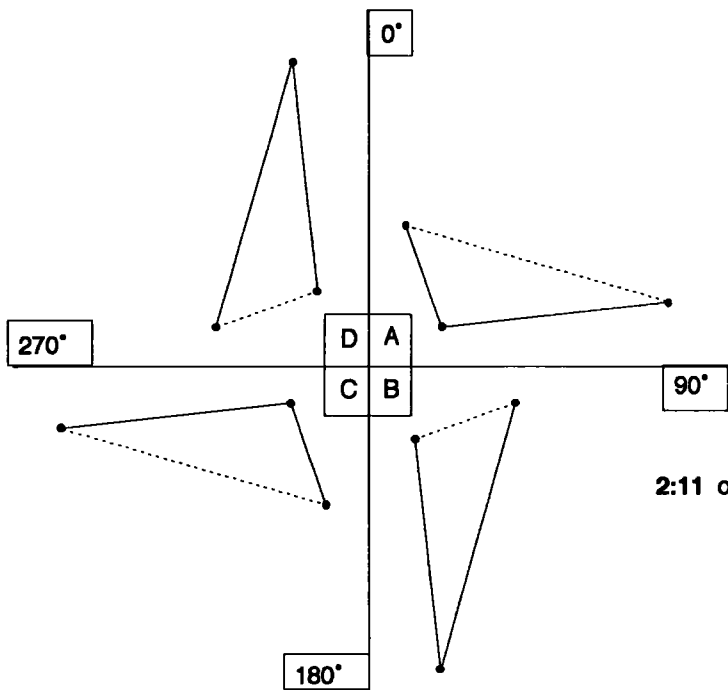
Rotation of a Simple Figure



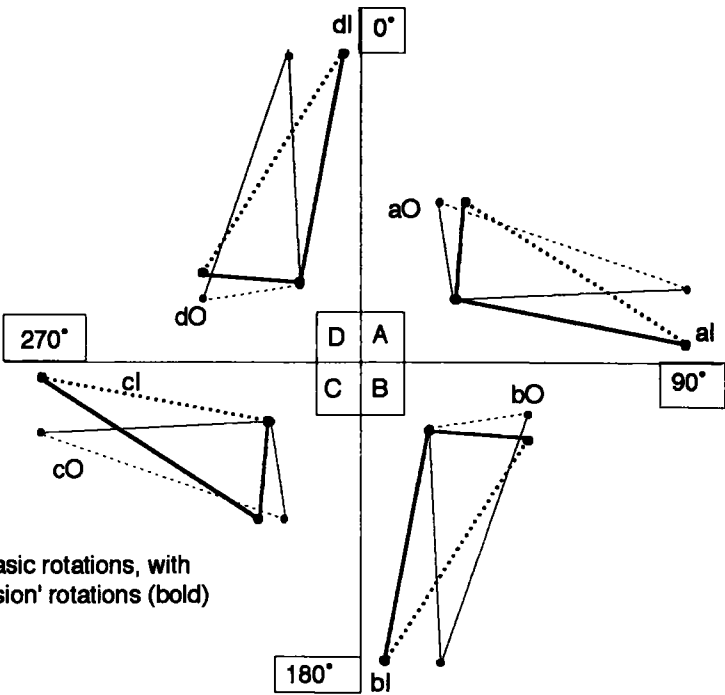
2:10a original 'contour'



2:10b original 'contour' graphically represented



2:11 original("A") with four 'basic' rotations



2:12 The four basic rotations, with subsidiary 'inversion' rotations (bold)

The top row displays four geometric diagrams illustrating musical intervals or chords. The first diagram has points *aO* and *al*. The second has *bO* and *bl*. The third has *cO* and *cl*. The fourth has *dO* and *dl*. Below these are musical staves. The first two staves show notation for *aO* and *al*. The bottom row shows notation for **2:13 the final result...**.

2:13 the final result...

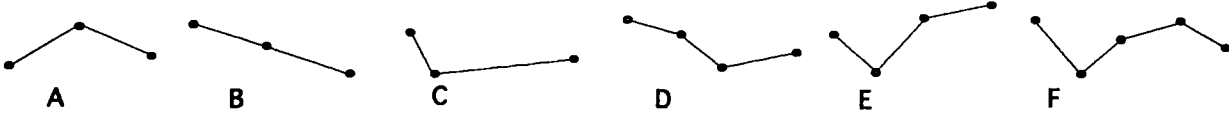
The diagram shows a grand staff with treble and bass clefs. It contains musical notation for open strings and their row, with fingerings indicated by numbers 2, 5, and 7.

2:14 the open strings and their row

The diagram shows six contour diagrams labeled A through F, each representing a melodic line with three points connected by lines.

2:15 the *Sextet* contours





The musical score consists of five staves. The first staff has a treble clef and contains several notes, some with accidentals. The second staff has a treble clef and contains notes, with the word "reversed" written above it. The third staff has a treble clef and contains notes, with the word "altered" written below it. The fourth staff has a treble clef and contains notes, with the word "altered." written below it. The fifth staff has a treble clef and contains notes, with the word "RI" written above it. There are various other markings, including brackets, accidentals, and dynamic markings, throughout the score.

2:16 contours rotated

4:1 Through the Sharp Hawthorn bar 6    4.2 Through the Sharp... bar 8

4.3 Through the Sharp... bar 18

pfte

Musical notation for piano (pfte) and flute (fl.) parts. Measure 6 shows a piano triplet in the bass and a flute melody in the treble. Measure 8 shows a piano melody in the bass and a flute melody in the treble. Measure 18 shows a piano melody in the bass and a flute melody in the treble.

4:4 Through the Sharp Hawthorn bar 8

fl

Musical notation for flute (fl.) part, measure 8. The notation shows a series of eighth notes and a triplet of eighth notes.

4:5 Through the Sharp... bar 9

4.6 Through the Sharp... bar 10

4.7 Through the Sharp... bar 11

pfte

Musical notation for piano (pfte) and flute (fl.) parts. Measure 9 shows a piano melody in the bass and a flute melody in the treble. Measure 10 shows a piano melody in the bass and a flute melody in the treble. Measure 11 shows a piano melody in the bass and a flute melody in the treble.

4:8 Through the Sharp Hawthorn bar 7

fl

pfte

Musical notation for flute (fl.) and piano (pfte) parts, measure 7. The notation shows a series of eighth notes and a triplet of eighth notes. Arrows indicate connections to other measures.

4:9 Through the Sharp Hawthorn bar 18

fl

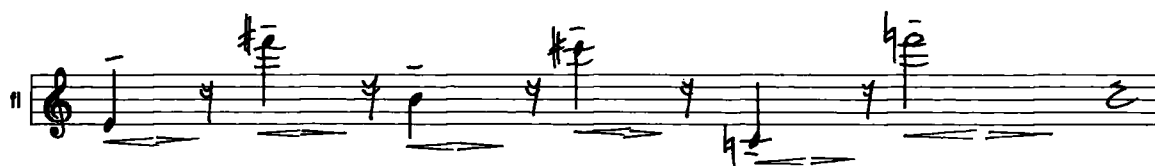
Musical notation for flute (fl.) part, measure 18. The notation shows a series of eighth notes and a triplet of eighth notes. Arrows indicate connections to other measures.

4:10 Through the Sharp Hawthorn bar 62

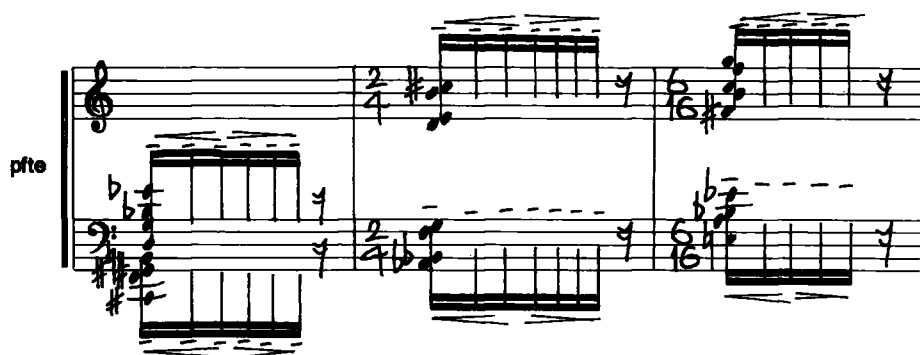
fl

Musical notation for flute (fl.) part, measure 62. The notation shows a series of eighth notes and a triplet of eighth notes. Arrows indicate connections to other measures.

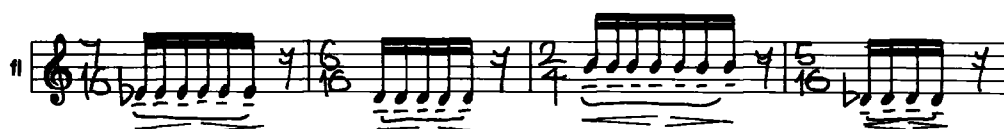
## 4:12 Through the Sharp Hawthorn bar 27



## 4:13 Through the Sharp Hawthorn bar 49



## 4:14 Through the Sharp Hawthorn bar 57



## 4:15 Through the Sharp Hawthorn bar 101



## 4:16 Through the Sharp Hawthorn bar 111



5:1

tutti

5:2

vin & viola

5:3

solo strings

b7

5.4 Only Connect figure 2

solo strings/  
tutti

4th group

4th group

4th group

5:5 Only Connect Chorale

5:6 Only Connect figure 3-2

oboe

b62

5.7 Only Connect figure 6

flute

soon

5:8 Only Connect figure 7

oboe

5:9 Only Connect figure 8

solo violin

5:10

tutti

4th group

5:11 Only Connect figure 13

solo clarinet

5:12 Only Connect figure 14

wwd

5:13 Only Connect figure 18+3

brass

5:14 Only Connect figure 18+5

tutti melody



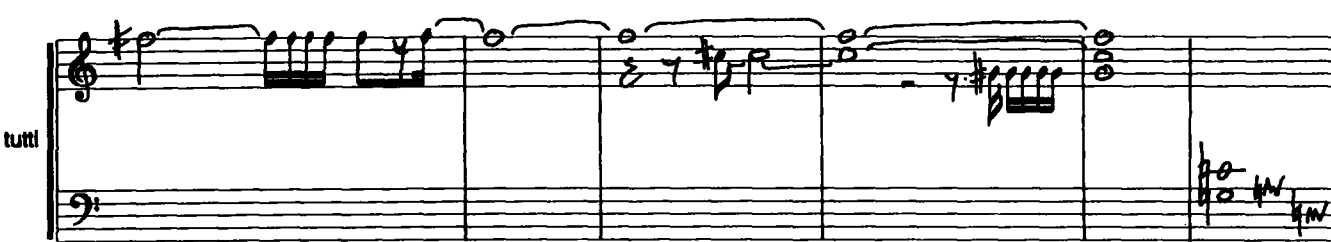
5.15 Only Connect figure 26

tutti



5.16 Only Connect figure 29

tutti



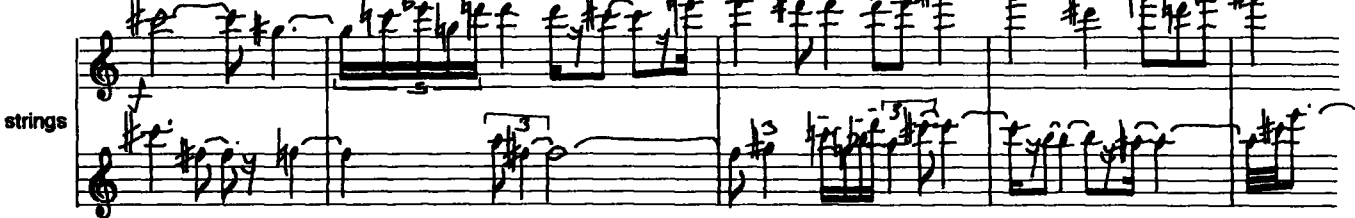
5:17 Only Connect figure 34

strings



5:18 Only Connect figure 34+5

strings



5:19 Only Connect figure 35

strings



6:1 Concertino

clarinet

b1 mp p mp pp mf p mp

6:2 Concertino

violin

b11 B A' A'

6:3 Concertino

vclo

b17 A B' A'

6:4 Concertino

pft

b47

6:5 Concertino figure 15

vin  
cl  
vclo

b351

6:6 Concertino

pft

b351

6:7 Concertino

Handwritten musical score for 6:7 Concertino, featuring piano (p) and forte (f) dynamics, and a section marked A'.

pft

b390

6:8 Concertino

Handwritten musical score for 6:8 Concertino, featuring piano (p), mezzo-forte (mf), and mezzo-piano (mp) dynamics, and a section marked B.

pft

b398

6:9 Concertino

Handwritten musical score for 6:9 Concertino, featuring violin (vin), clarinet (cl), and violoncello (vclo) parts, and a section marked Piu Calmato.

vin

cl

vclo



7:1 In Principio bar 1

rhythm: 3 3 6 R 4 3 2 1 3 2 1 5

Soprano

pitch: 2 1 3 4 2 1 3 2 1 3 2

P

7:2 In Principio bar 5

rhythm: 3 1 4 2 4 2 3 1 4 2 2 1 3

Soprano

pitch: 1 3 4 2 1 3 2 R 4 5 3 2 1 3

Alto

rhythm: 4 3 2 6 1 4 3 2 1 3 2

pitch: 1 4 2 3 (2) 1 4 2 1 4 2

P-1 P-1

7:3 In Principio bar 9

rhythm: 2 1 1 7 4 3 4 4 3 2 2 4 1 1 2

Soprano

pitch: 2 4 3 2 // 1 2 3 1 3 4 1 3 4 1 2 3 4

Alto

pitch: 1 4 1 2 1 2 4 3 1 0 2 1 2 3 1 2 3 1 2 3 2 3

Tenor

pitch: 3 2 4 1 3 2 4 3 2 4 3 1 2 3 4

P+1

7:4 harmonic analysis of three-part texture

[Bb] Dm D Bm Em B+ Db Fm F Gm G Bb Bb F G G+ Abm

**7:5 *In Principio* figure B+1**

Organ

Handwritten musical score for Organ. The first staff is in 4/4 time and the second is in 3/4 time. The notation includes various notes, rests, and accidentals, with some notes marked with a bar over them.

**7:6 In Principio figure E +6**

Organ



**7:7 In Principio bar 123**

Organ

*ff sub, (con 8vo basso)*

**7:8 In Principio bar 143**

Organ

The image shows a handwritten musical score for an organ. It consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef. The music is written in a simple, handwritten style. The treble staff contains several measures of music, including a whole note chord in the first measure, followed by a series of chords and single notes. The bass staff contains a whole note rest in the first measure, followed by a series of notes and chords. The word "Organ" is written to the left of the staves.

8:1 Shilbottle Cobbles bar 83

Saxo-  
phones

8:2 Shilbottle Cobbles figure 15

Saxo-  
phones

8:3 Shilbottle Cobbles figure 14

fl & clar

8:4 Shilbottle Cobbles bar 4

8:5 Shilbottle Cobbles figure 13

fl & clar

wwd

8:6 Shilbottle Cobbles figure 19+9

picc

ob

cl

fag

8:7 Shilbottle Cobbles bar 295

oboe  
clar

Handwritten musical notation for bar 295 of Shilbottle Cobbles. The notation is for oboe and clarinet. The oboe part is in treble clef with a key signature of one flat (B-flat). The clarinet part is in bass clef with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings: 'p' (piano) at the beginning and 'ε' (epsilon) below the first few notes. The notation is handwritten and includes various accidentals and phrasing slurs.

8:8 Shilbottle Cobbles figure 41

♩ = 132-138

ob  
clar  
sax  
horn

Handwritten musical notation for figure 41 of Shilbottle Cobbles. The notation is for oboe, clarinet, saxophone, and horn. The music is in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some notes beamed together. There is a dynamic marking 'f' (forte) at the beginning. The notation is handwritten and includes various accidentals and phrasing slurs.

9:1 Three Pieces for Two Pianos - Chorale

9:2a Through the Sharp Hawthorn... 1st Interlude figure 10

9:2b Through the Sharp Hawthorn... 'row'

9:3 Three Pieces figure 3

9:4 Three Pieces figure 3

9:5 Through the Sharp Hawthorn bar 16, figure 2

9:6 Through the Sharp Hawthorn bar 349

9:7 Three Pieces figure 24 (Arias)

Handwritten musical notation for 9:7 Three Pieces figure 24 (Arias). The notation is for a piano (p) and features a complex, dense texture with many notes and accidentals. The key signature is one sharp (F#). The notation is written on a grand staff with a treble and bass clef. The piece is marked with *ppp* (pianissimo) and *ff* (fortissimo).

9:8 Three Pieces figure 9-6 (Arias)

Handwritten musical notation for 9:8 Three Pieces figure 9-6 (Arias). The notation is for a piano (p) and features a complex, dense texture with many notes and accidentals. The key signature is one sharp (F#). The notation is written on a grand staff with a treble and bass clef. The piece is marked with *mp* (mezzo-piano) and *ff* (fortissimo).

9:9a Three Pieces (Figures)

Handwritten musical notation for 9:9a Three Pieces (Figures). The notation is for a piano (p) and features a complex, dense texture with many notes and accidentals. The key signature is one sharp (F#). The notation is written on a grand staff with a treble and bass clef. The piece is marked with *f* (forte).

9:9b

Handwritten musical notation for 9:9b. The notation is for a piano (p) and features a complex, dense texture with many notes and accidentals. The key signature is one sharp (F#). The notation is written on a grand staff with a treble and bass clef. The piece is marked with *f* (forte).

9:10 Three Pieces Cubase file - fugue 2

Screenshot of the Cubase software interface showing the arrangement of tracks and figures. The interface includes a menu bar (File, Edit, Structure, Functions, Options, Windows, Tools), a toolbar, and a track list on the left. The main window displays a timeline with various tracks (Track 1, Track 2, Track 3, Track 4, Track 5, Track 6) and their corresponding figures (figure 21, figure 24, figure 27, figure 28, figure 32). The interface also shows various controls for solo, overdub, and recording, as well as a transport section with buttons for solo, overdub, and recording.

9:11 Three Pieces figure 21

Handwritten musical notation for 9:11 Three Pieces figure 21. The notation is for piano (p) and features two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music includes triplets and various accidentals (sharps, flats, naturals). There are handwritten notes "O:" and "I:" above the staves. The piece is marked "pfta".

9:12 Three Pieces figure 17-1

Handwritten musical notation for 9:12 Three Pieces figure 17-1. The notation is for piano (p) and features two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music includes triplets and various accidentals (sharps, flats, naturals). There are handwritten notes "trills sustain..." and "trills" above the staves. The piece is marked "pfta".

9:13 Three Pieces figure 30+6

Handwritten musical notation for 9:13 Three Pieces figure 30+6. The notation is for piano (p) and features four staves. The upper staff has a treble clef and the lower staff has a bass clef. The music includes triplets and various accidentals (sharps, flats, naturals). There are handwritten notes "decoration omitted", "ARIAS", and "trills" above the staves. The piece is marked "pfta".

Handwritten musical notation for 10:1 Four Archetypes - Dances. It features a single staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a forte (f) dynamic marking. The melody consists of eighth and sixteenth notes, many of which are beamed together and have slurs above them.

10:2 Four Archetypes Dances figure 2

Handwritten musical notation for 10:2 Four Archetypes Dances figure 2. It consists of two systems of staves. The first system has a treble staff and a bass staff, both with a key signature of one sharp (F#) and a 6/8 time signature. The treble staff is labeled 'strings' and the bass staff is labeled 'pizz' (pizzicato). The second system continues the notation with similar rhythmic patterns and accidentals.

10:3 Four Archetypes Dances figure 7

Handwritten musical notation for 10:3 Four Archetypes Dances figure 7. It consists of three systems of staves. The first system has a treble staff and a bass staff, both with a key signature of one sharp (F#) and a 6/8 time signature. The treble staff is labeled 'harp'. The notation includes various chords, single notes, and rests, with many notes circled and some having slurs or accents above them.

10:4 Archetypes Dances melody

Handwritten musical notation for 10:4 Archetypes Dances melody. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written across both staves with various note values and slurs. At the bottom center, the Roman numeral (xxix) is written.



10:5 Archetype: Dances figure 26

brass

The brass section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain complex rhythmic patterns with many accidentals (sharps, flats, and naturals). The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes many beamed notes and rests, suggesting a fast, intricate melody.

10:6 Archetypes Dances figure 27

picc

fl2  
ax2

cor ang  
b rev

b cl  
cx3

horn  
ax4

trmb  
cx6

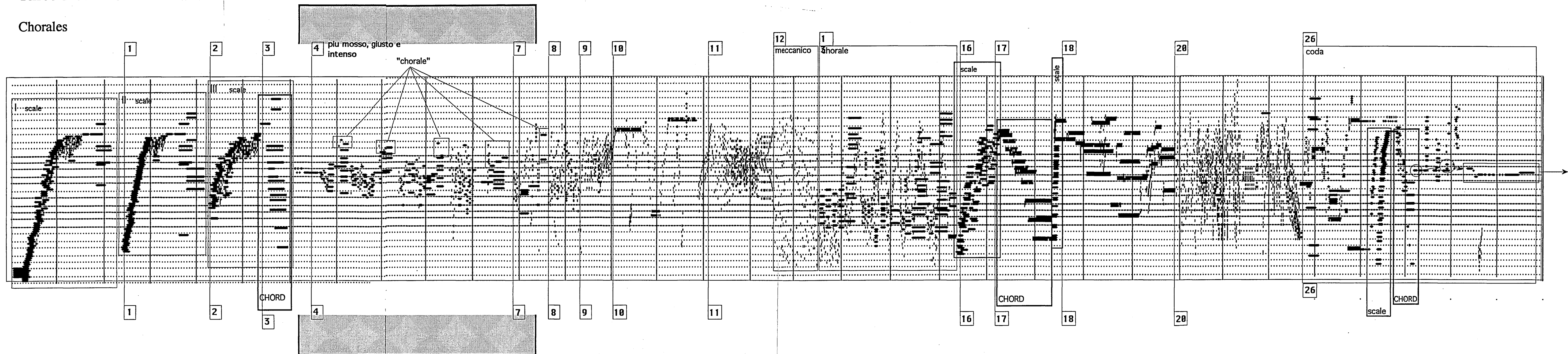
trmb  
ax5

tuba  
ax7

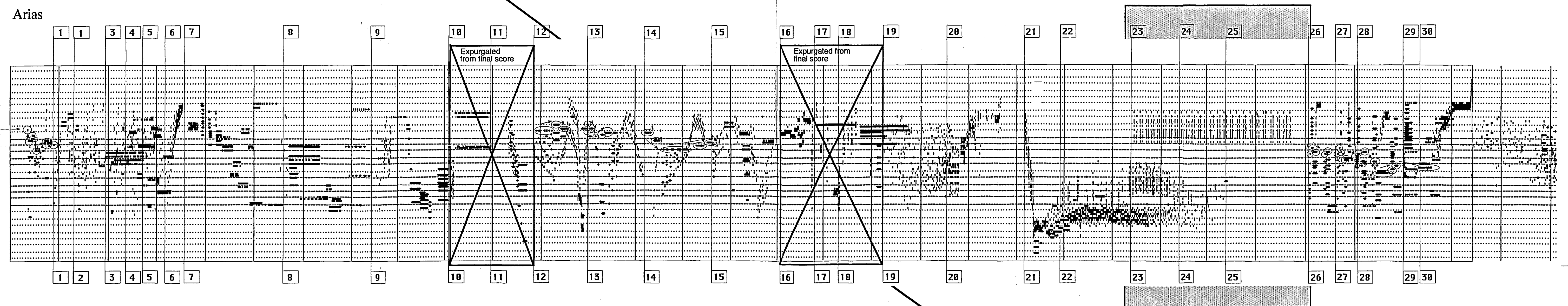
The woodwind and brass section consists of eight staves. The top four staves are for woodwinds: Piccolo (picc), Flute 2 (fl2, ax2), Cor Anglais (cor ang, b rev), and Bass Clarinet (b cl, cx3). The bottom four staves are for brass: Horn (horn, ax4), Trumpet 6 (trmb, cx6), Trumpet 5 (trmb, ax5), and Tuba (tuba, ax7). Each staff contains complex rhythmic patterns with many accidentals. The notation includes many beamed notes and rests, suggesting a fast, intricate melody. The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes many beamed notes and rests, suggesting a fast, intricate melody.

# Three Pieces for Two Pianos

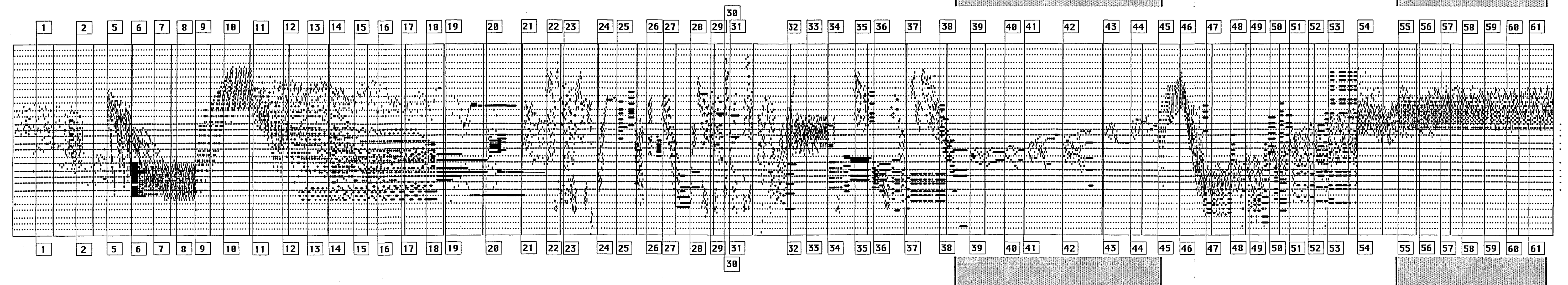
## Chorales



## Arias



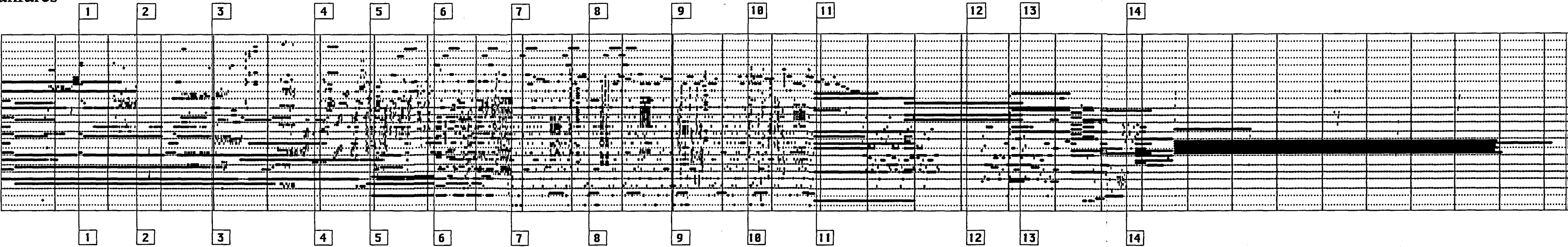
## Fugues



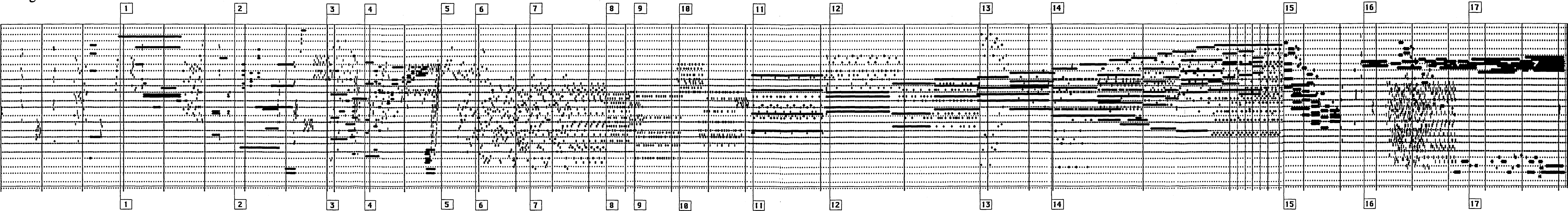


Four Archetypes

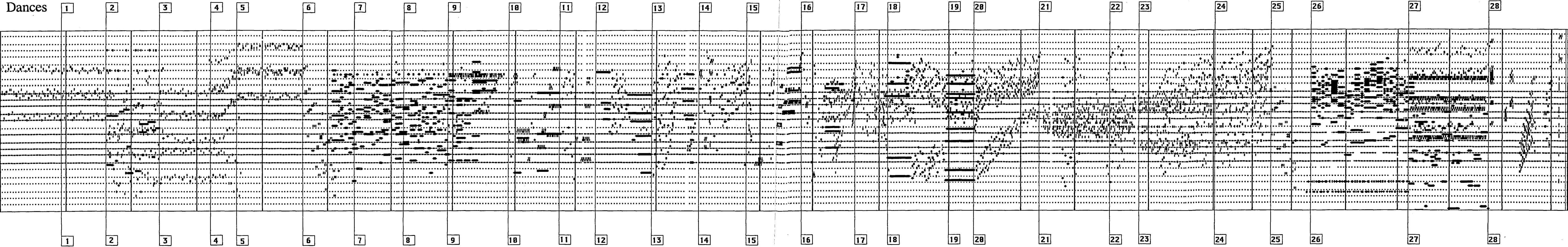
Fanfares



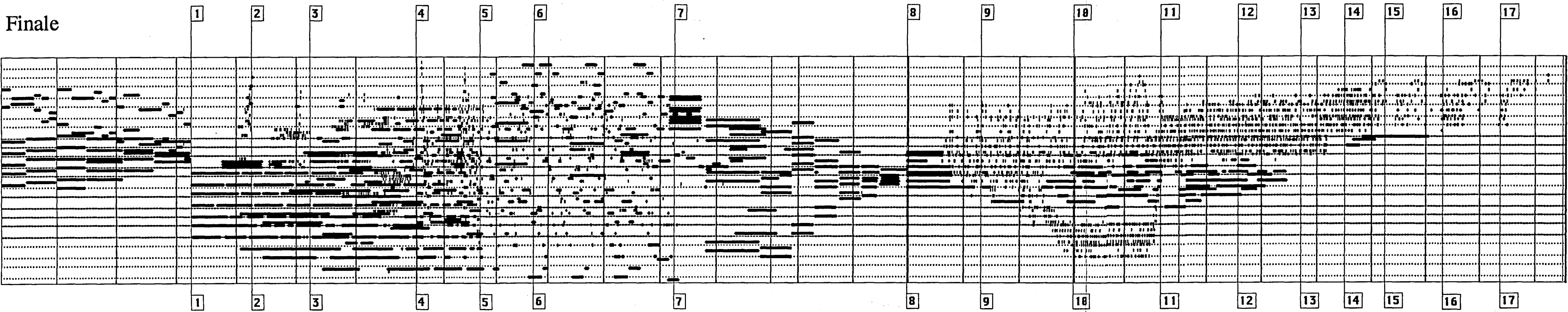
Dirges



Dances



Finale





# Sextet for Strings

Intro

SOLO

'dance' 1

chorale

CLOUDS

Recap

SOLO

'dance' 2

CODA

## Concertino

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

introduction

piano solo

clarinet solo

cello solo

violin solo

central section (development)

elements of recapitulation

codetta (tutti)

Recapitulation

Codetta

Coda

Submitted for the degree of PhD, Durham University, September 1993

# In Principio

for  
Choir and Organ

Richard Hoadley



# In Principio

text

In principio creavit Deus caelum et terram.  
Terra autem erat inanis et vacua et tenebrae super faciem Abyssi.  
Et Spiritus Dei ferebatur super aquas.  
Dixitque Deus: "Fiat Lux".

Et facta est lux.  
Et vidit Deus lucem quod esset bonum  
Et divisit Deus lucem ac tenebras.  
Factumque est vespere et mane.

Et vidit Deus quod esset bonum.

♩ = 76

Soprani

Alti

Tenori

Bassi

Organo

man.

ped.

In... prin - ci - - - pi - - - o...

In prin---

A

Soprani

Alti

Tenori

Bassi

cre - a - - vit De - - - us cael - -

ci - - pi - o cre - - a - - vit De - - - us cael - -

In prin - - - - ci - -

A

Organo

man.

ped.



Soprani

Alti

Tenori

Bassi

lum et terram

pi o cre a vit De us cael um et terr am

mf

11

Organo

man.

ped.

p. Sonore

B  $\text{♩} = 70$

Soprani

Alti

Tenori

Bassi

7 8 4 4 5 8 3 4 4

16

B  $\text{♩} = 70$

pochissimmo da lontano meno mosso

pp sost. poss.

sim.

Organo

man.

ped.

7 8 4 4 5 8 3 4 4



C tempo 1<sup>mo</sup>

Soprano 2

Alti

Tenori

Bassi

mp Terr a Terr

22

C tempo 1<sup>mo</sup>

Organo

man.

ped.

Soprano 2

Alti

Tenori

Bassi

mp Terr - - - a

ra au- ten

27

Organo

man.

ped.

32

Sop.2

Alti

Ten.

Bass1

mp

Terr-

er- at in- a-

au- - - - - tem

er- - - - - at in- a-

au- - - - - tem e- - - - rat in-

Terr- - - - - a au- - - - - tem e- - - - rat

man.

org.

ped.

37

Sopani

Alti

Ten.

Bassi

mp

Terr- - - a au-tem e- - - rat in- a - - - nis et va- - cu - - - a

-nis et... va- - - cu - - - a et ten- e- - - - brae

et te- - - ne - - - brae su - - - per

- na - - nis et... va- - - cu - - a et te- - - ne - - bra su-

in- - - a - - nis et... va- - - cu - a et... te- - - ne - - brae su-

Terr- - - a au- - - tem er- - - at in- - a - - - nis et va-cu

poco

sim.

poco

sim.

poco

sim.

poco

sim.

man.

org.

ped.

Sopran  
et... te ne - - brae su - - per fa - ci - em A - - by - - ssi...

Alti  
su - - per fa - - - ci - em A - - by - - ssi...

Tenori  
fa - - - ci - - em A - - by - - ssi...

Bassi  
- - per fa - - - ci - - em A - - by - - ssi...

- - - a et te ne - brae su - per fa - ci - em A - - by - - ssi...

42

*p b<sup>b</sup> sonora*

E

meno mosso,  
un poco meno lontano

48 *mp sost.*

53 *veloce, molto legato, fluid*

*sempre legato*

mar.

mp  
leggero

ped.

mar.

57

ped.

3

mar.

ped.

*poco - - - a - - - poco - - - cresc.*

mar.

60

ped.

Handwritten musical score system 1. It consists of a grand staff with two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff contains a bass line with fewer notes. A dynamic marking *mf* is present at the beginning.

Handwritten musical score system 2. It consists of a grand staff with two staves. The upper staff continues the melodic line. The lower staff has a bass line. A dynamic marking *f* is present at the beginning. A 3/4 time signature change is indicated in the lower staff.

Handwritten musical score system 3. It consists of a grand staff with two staves. The upper staff has a complex melodic line with many sixteenth and thirty-second notes. The lower staff has a bass line. A dynamic marking *f* is present. A section marked *sost. poss.* is indicated. A large letter 'F' is written above the system.

Handwritten musical score system 4. It consists of a grand staff with two staves. The upper staff has a complex melodic line with many sixteenth and thirty-second notes. The lower staff has a bass line. A dynamic marking *sim.* is present. A section marked *sim.* is indicated.

**G**a tempo un poco maestoso

Sop. *f* Et Spi - - - ri - - - tus, Spi - - - ri - - - tus  
 Alt. *f* Et Spi - - - ri - - - tus Spi - - - ri - - - tus  
 Ten. *f* Et Spi - - ri - - tus De-i Spi - - - ri - - - tus  
 Bass. *f* Et Spi - - - ri - - - tus De - - - i Spi - - - ri - - - tus

69 **G**a tempo un poco maestoso

mza.  
 ped.

Dei... (1) fe-re-ba- - - tur su- - - per A - -  
 De- - - i fe- - re-ba- - - tur su- - - per A - -  
 De- - - i fe- - re- - ba- - tur su- - - per A - -  
 De- - - i fe- - re-ba- - - tur su- - - per A - -  
 tus... De- - - i fe- - re-ba- - - tur su- - - per A - -  
 tus... De- - - i fe- - re-ba- - - tur su- - - per A - -

74

mza.  
 ped.

[illegible]





1 poco piu mosso accel.

$\text{♩} = 100-104$

piu mosso

Handwritten musical score for Soprani, Alti, Tenori, and Bassi. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo markings are "poco piu mosso accel." and "piu mosso". The score includes dynamic markings such as *LUX*, *mf*, and *f*. The Soprani part has a melodic line with a final note on a whole rest. The Alti part has a similar melodic line. The Tenori and Bassi parts have a more active line with eighth and sixteenth notes. The score is divided into four measures.

86 poco piu mosso accel.

$\text{♩} = 100-104$

piu mosso

*Alid, con licenza poco ad lib,  
senza battuta giusta*

Handwritten musical score for Organo. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo markings are "poco piu mosso accel." and "piu mosso". The score includes dynamic markings such as *pp*, *p*, and *mp leg. poss.*. The Organo part has a complex melodic line with many accidentals and a final note on a whole rest. The score is divided into four measures.

sprechstimme

Handwritten musical score for Soprani, Alti, Tenori, and Bassi. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo markings are "poco piu mosso accel." and "piu mosso". The score includes dynamic markings such as *mp* and *LUX*. The Soprani part has a melodic line with a final note on a whole rest. The Alti part has a similar melodic line. The Tenori and Bassi parts have a more active line with eighth and sixteenth notes. The score is divided into four measures.

91

Handwritten musical score for Organo. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo markings are "poco piu mosso accel." and "piu mosso". The score includes dynamic markings such as *mp* and *LUX*. The Organo part has a complex melodic line with many accidentals and a final note on a whole rest. The score is divided into four measures.

Handwritten musical score system 1. The system includes a grand staff with a treble and bass clef. The right hand (RH) contains complex chords and triplets, while the left hand (LH) contains triplets. The system is marked with a measure number of 96. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings.

Handwritten musical score system 2. The system includes a grand staff with a treble and bass clef. The right hand (RH) contains complex chords and triplets, while the left hand (LH) contains triplets. The system is marked with a measure number of 101. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings.

Handwritten musical score system 3. The system includes a grand staff with a treble and bass clef. The right hand (RH) contains complex chords and triplets, while the left hand (LH) contains triplets. The system is marked with a measure number of 106. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings.

Handwritten musical score system 4. The system includes a grand staff with a treble and bass clef. The right hand (RH) contains complex chords and triplets, while the left hand (LH) contains triplets. The system is marked with a measure number of 111. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings.

a tempo  $\text{♩} = 60-66$

8va (sono)

pp legato, veloce, fluid.

man. 8va

pp, da lontano

ped.

8va

man. 8va

ped.

8va

man. 8va

ped.

8va

man. 8va (senza cresc.)

ped.

man. **sub. fff**

ped.

man.

ped. **ff pes.**

man. **sim. ad lib.**

ped.

man. **ff sost.**

ped.

**Ad Lib.**  
only play if choir needs  
cueing.

**3/4**

♩ = 70 rubato, sotto voce

131

Soprani  
Alti  
Tenori  
Bassi

*p* Et fac - - ta est lux Et vid - it De - us Luc - - - em

*sost.*

3 4 3 4 3 4 3 4

131

Organo

*ppp da lontano*

3 2 4 3 4 3 2

Soprani  
Alti  
Tenori  
Bassi

quod ess - et bon - - - um. Et di - - vi - - sit De - - - us Luc - - - -

quod ess - et bon - - - um. Et di - - vi - - sit De - - - us luc - - - -

quod ess - et bon - - - um. Et di - - vi - - sit De - - - us luc - - - -

quod ess - et bon - - - um. Et di - - vi - - sit De - - - us luc - - - -

136

Organo

3 2 4 3 4 4 3 2

Handwritten musical score for Soprani, Alti, Tenori, and Bassi. The lyrics are: "cem ac... te - ne - bras." The score includes staves for the vocal parts and an Organ part with manual (man.) and pedal (ped.) divisions. The organ part features complex chordal textures and a 4/4 time signature.

141

Handwritten musical score for Soprani, Alti, Tenori, and Bassi. The lyrics are: "Fac - tum - que est ves - pe - re et". The score includes staves for the vocal parts and an Organ part with manual (man.) and pedal (ped.) divisions. The organ part features complex chordal textures and a 4/4 time signature. A tempo marking "poco piu mosso, accel..." is present.

146

Handwritten musical score for Soprani, Alti, Tenori, and Bassi. The lyrics are: "Fac - tum - que est ves - pe - re et". The score includes staves for the vocal parts and an Organ part with manual (man.) and pedal (ped.) divisions. The organ part features complex chordal textures and a 4/4 time signature. A tempo marking "poco piu mosso, accel..." is present.

**[L]** piu mosso ♩ = 100-104

*mf poco pes.* *poco a poco dim.*

Soprani  
Ma-

Alti  
Ma-

Tenori  
Ma-

Bassi  
Ma-

**[51]** **[L]** piu mosso ♩ = 100-104

man.  
Organo  
ped.

*mf poco pes.*

rit. al. ....

Soprani  
ne...

Alti  
ne...

Tenori  
ne...

Bassi  
ne...

**[57]**

rit. al. ....

man.  
Organo  
ped.

**M** doppio meno mosso  
♩ = 50-52

*dim. al niente* *mp espr. SOLO Et* *et* *vi-dit* *vi-*

Soprani *SOLO* *Et* *dim. al niente* *et* *vi-* *dit*

Alti *SOLO* *Et* *dim. al niente* *et* *vi-* *dit* *vi-*

Tenori *SOLO* *Et* *dim. al niente* *pp sotto voce* *pp sotto voce* *et* *vi-* *dit*

Bassi *SOLO* *mp espr. Et* *et* *vi-* *dit* *vi-*

**M** doppio meno mosso  
♩ = 50-52

163

Organo *man.* *p*

*ped.* *p sonore*

2 Soprani Soli *--- dit* *De- - - us* *quod* *ess-*

Alto solo *--- dit* *De- - - us* *quod* *quod* *ess*

Tenori soli *De- - - us* *quod* *ess*

Basso solo *--- dit* *De- - - us* *quod* *ess-*

169

Organo *man.*

*ped.*



N ♩ = 60

Soprani

Alti

Tenori

Bassi

TUTTI

pp

ess-

mf

(ss) et

mp

Bo-

3

4

4

175

N ♩ = 60

man.

Organo

ped.

p

da lontano

3

4

4

Soprani

Alti

Tenori

Bassi

- - NUM

Bo-

NUM

2

4

4

180

man.

Organo

ped.

2

4

4

all voices breathe ~~discreetly~~ variously

Soprani

Alti

Tenori

Bassi

185

Organo

man.

ped.

Soprani

Alti

Tenori

Bassi

[Mm]

189

Organo

man.

ped.

Submitted for the degree of PhD, Durham University, September 1993

# In Principio

for  
Choir

and

Trumpet in E flat  
2 Trumpets in B flat  
2 Tenor Trombones  
Bass Trombone

Score in C

Richard Hoadley

♩ = 76

Soprani  
Alti  
Tenori  
Bassi

In... prin-ci-pi-o

Brass

A

Soprani  
Alti  
Tenori  
Bassi

cre-a-vit De-us cael-  
ci-pi-o cre-a-vit De-us cael-  
In prin-ci-

A

Brass

Soprani  
Alti  
Tenori  
Bassi

... lum et terr... am

... lum et terr... am

... pi - - o cre - a - - vit De - us cael - um et terr - am

11

coro

Tromboni 2.3.

*p f*  
Sole

**B**  $\text{♩} = 70$

Sop.  
Alte.  
Ten.

7 4 5 3  
8 4 8 4

16 **B**  $\text{♩} = 70$  da lontano

3 Trombe

*pp sost.*

7 4 5 3  
8 4 8 4

3 Tromboni

*pp sost.*

7 4 5 3  
8 4 8 4

C

Soprani

Alti

1. solo

1011

Terr a Terr

22

C

3 Trombe

3 Tromboni

Soprano 2

Alti

Tenori

Bassi

mp

Terr-

-a

ra

au-

ten

27

CONO

tromboni 2,3

Sop.2  
Alti  
Ten.  
Bass1  
CORO

32

au- - - - tem er- - - - at in- - - - a  
er- - - - at in- - - - a - - - - nis et va- - - - cu- - - a  
mp Terr- - - - a au- - - - tem e- - - - rat in- - - -  
mp Terr- - - - a au- - - - tem e- - - - rat.....

CORO

D

Soprani  
Alti  
Ten.  
Bassi  
CORO

37

mp Terr- - - a au-tem e- - - rat in- a- - - nis et va- - - cu- - - a  
-nis et va- - - cu- - - a et ten- e- - - brae  
et te- - - ne- - - brae cu- - - per  
- na- - nis et va- - - cu- - - a et te- - - ne- - - brae cu-  
in- - - a- - - nis et va- - - cu- a et te- - - ne- - - brae cu-  
mp Terr- - - a au- - - - tem er- - - - at in- - - a- - - - nis et va-cu

D

CORO





3 Trombe

3 Tromboni

53

*poco f* *mp* *mf veloce, fluid* *mf veloce fluid*

2/4

3 Trombe

3 Tromboni

56

*mp* *mp sotto voce* *veloce* *mp sotto voce*

*mp leggero*

3 Trombe

3 Tromboni

59

3

3 Trombe

3 Tromboni

Measures 61-62. The 3 Trombones part (top) features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The 3 Trombones part (bottom) has a simpler melody with quarter and half notes. A dynamic marking of *mp* is present in measure 62.

3 Trombe

3 Tromboni

Measures 63-64. The 3 Trombones part (top) continues with complex rhythmic patterns. A box labeled "SENZA SORD." is present in measure 63. Dynamic markings of *poco* and *a* are used. The 3 Trombones part (bottom) has a melody with quarter and half notes, with *poco* markings in measures 63 and 64.

3 Trombe

3 Tromboni

Measures 65-66. The 3 Trombones part (top) features complex rhythmic patterns. A box labeled "SENZA SORD." is present in measure 65. Dynamic markings of *poco* and *cresc.* are used. The 3 Trombones part (bottom) has a melody with quarter and half notes, with *cresc.* markings in measures 65 and 66.

3 Trombe

3 Tromboni

71

mp

mp

F

3 Trombe

3 Tromboni

75

sf

sort.

sf

sort.

sf

sort.

sf

sort.

sf

sort.

sf

sort.

3 Trombe

3 Tromboni

79

4

4

**G** a tempo un poco maestoso

Score for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.) parts. The lyrics are: *Et Spi-ri-tus, Spi-ri-tus Spi-ri-tus De-i Spi-ri-tus*. The music is in 4/4 time and features a melodic line with various ornaments and a bass line with a *div* (divisi) marking.

83

**G** a tempo un poco maestoso

Continuation of the musical score for Soprano, Alto, Tenor, and Bass parts. The lyrics are: *Dei... fe-re-ba-tur su-per A-*. The music includes complex rhythmic patterns and a *div* marking.

Score for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.) parts. The lyrics are: *Dei... fe-re-ba-tur su-per A- Dei... fe-re-ba-tur su-per A- Dei... fe-re-ba-tur su-per A- tus... De-i fe-re-ba-tur su-per A-*. The music is in 4/4 time and features a melodic line with various ornaments and a bass line with a *div* marking.

88

Score for the Coro (Chorus) part. The lyrics are: *Dei... fe-re-ba-tur su-per A-*. The music is in 4/4 time and features a melodic line with various ornaments and a bass line with a *div* marking.



poco accel

Score for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bass) voices. The music is in 4/4 time and features a tempo change to "poco accel". The lyrics are "« Fi - at, fi - at, fi - at »". The score includes dynamic markings such as *mp*, *f*, and *sf*, and articulation like accents. The vocal parts are written in staves with treble and bass clefs. The Soprano and Alto parts have a 3/4 time signature, while the Tenor and Bass parts have a 4/4 time signature. The lyrics are written below the vocal staves.

5  
4 poco accel

Score for Chorus (CORO) and Trombone (Trombone). The music is in 4/4 time and features a tempo change to "poco accel". The Chorus part is written in a staff with a treble clef and a 3/4 time signature. The Trombone part is written in a staff with a bass clef and a 4/4 time signature. The lyrics are "« Fi - at, fi - at, fi - at »". The score includes dynamic markings such as *mp*, *f*, and *sf*, and articulation like accents. The Chorus part has a 3/4 time signature, while the Trombone part has a 4/4 time signature.

1 poco piu mosso accel. .... piu mosso

$\text{♩} = 100-104$

Soprani  
Alti  
Tenori  
Bassi

LUX

3 5 4 4

$\text{♩} = 100-104$

101 poco piu mosso accel. .... piu mosso

3 Trombe  
3 Tromboni

pp  $\text{sonore}$   
pp  $\text{sonore}$   
pp  $\text{sonore}$   
pp  $\text{sonore}$   
pp  $\text{sonore}$   
pp  $\text{sonore}$

3 5 4 4

Sprechstimme

Sop.  
Alt. 1  
Alt. 2  
Ten. 1  
Ten. 2  
Bass. 1  
Bass. 2

LUX  
LUX  
LUX  
LUX

106

3 Trombe  
3 Tromboni

CON SORD.  
CON SORD.  
CON SORD.  
CON SORD.  
CON SORD.  
CON SORD.

3 3 3 3 3 3

poco sf  $\rightarrow$  p

3 Trombe

3 Tromboni

3 Trombe

3 Tromboni

3 Trombe

3 Tromboni



3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombones and 3 Trombones. The top system (3 Trombones) consists of three staves with treble clefs, featuring triplet eighth notes and quarter notes. The bottom system (3 Trombones) consists of three staves with bass clefs, mostly containing rests. Measure 125 is marked at the beginning of the bottom system. Measure 130 includes the instruction "CUP MUTE" on the right side of each staff.

**J** a tempo ♩ = 60-66

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombones and 3 Trombones, measures 131-136. The top system (3 Trombones) has three staves with treble clefs. The first staff includes a complex melodic line with fingerings [2 1 0 2 1 0 2 1 0 2 1 0 2 1] and dynamics *p veloce* and *pp sotto voce*. The second staff has a similar line with *pp sotto voce*. The third staff has a line with *pp sotto voce*. The bottom system (3 Trombones) has three staves with bass clefs. The first staff has a line with *pp sotto voce*. The second staff has a line with *pp sotto voce*. The third staff has a line with *pp sotto voce*. Measure 131 is marked at the beginning of the bottom system. Measure 136 includes the instruction "CUP MUTE" on the right side of each staff.

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombones and 3 Trombones, measures 137-142. The top system (3 Trombones) has three staves with treble clefs. The first staff includes a complex melodic line with fingerings [0 2 1 2 1 2 1 2 0] and dynamics *p veloce* and *pp sotto voce*. The second staff has a similar line with *pp sotto voce*. The third staff has a line with *pp sotto voce*. The bottom system (3 Trombones) has three staves with bass clefs. The first staff has a line with *pp sotto voce*. The second staff has a line with *pp sotto voce*. The third staff has a line with *pp sotto voce*. Measure 137 is marked at the beginning of the bottom system. Measure 142 includes the instruction "CUP MUTE" on the right side of each staff.

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombe and 3 Tromboni, measures 139-141. The Trombe part features complex rhythmic patterns with fingerings [1 2 1 0 1 2 1 0 1 2 1 0 1 2 1 0] and [2 0 1 1 0 1 1 0 1]. The Tromboni part consists of sustained notes. Performance instructions include "senza cresc." and "SENZA CRESC.".

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombe and 3 Tromboni, measures 142-144. The Trombe part includes a dynamic marking "p senza cresc." and a section marked "SENZA SORD." in a 2/4 time signature. The Tromboni part also includes "SENZA SORD." markings.

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombe and 3 Tromboni, measures 145-147. The Trombe part includes a "sub. fff" marking and "SENZA SORD." instructions. The Tromboni part includes "sub. fff leg. poss. senza gliss.", "ff leg. poss. senza gliss.", and "fff leg. poss. senza gliss." markings. A "sim." marking is also present.

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombe and 3 Tromboni, measures 148-150. The score is written on six staves (three for Trombe, three for Tromboni). The Trombe part features a melodic line with some rests. The Tromboni part features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets. The key signature has one flat (B-flat). The time signature is 3/4. The measure numbers 148, 149, and 150 are written at the beginning of their respective staves. The instruction "poco pos." is written at the bottom right of the page.

poco pos.

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombe and 3 Tromboni, measures 151-153. The score is written on six staves. The Trombe part has a melodic line with some rests. The Tromboni part features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets. The key signature has one flat (B-flat). The time signature is 3/4. The measure numbers 151, 152, and 153 are written at the beginning of their respective staves. The instruction "sim. ad lib." is written in the Trombe part of measures 151 and 152.

3 Trombe

3 Tromboni

Handwritten musical score for 3 Trombe and 3 Tromboni, measures 154-156. The score is written on six staves. The Trombe part has a melodic line with some rests. The Tromboni part features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets. The key signature has one flat (B-flat). The time signature is 3/4. The measure numbers 154, 155, and 156 are written at the beginning of their respective staves. The instruction "sim. ad lib." is written in the Trombe part of measure 154. The instruction "ff sost." is written in the Trombe part of measure 155. The instruction "CON SORD" is written in the Trombe part of measure 156. The instruction "CON SORD" is written in the Tromboni part of measure 156. The instruction "CON SORD" is written in the Tromboni part of measure 156.

**K**

♩ = 70 rubato, sotto voce

Soprani  
Alti  
Tenori  
Bassi

*p* Et fac - - ta est lux Et vid - it De - us Luc - - - em

*sost.*

*p* Et fac - - ta est lux Et vid - it De - us Luc - - - em

*sost.*

*p* Et fac - - ta est lux Et vid - it De - us Luc - - - em

*sost.*

*p* Et fac - - ta est lux Et vid - it De - us Luc - - - em

160 **K**

♩ = 70 rubato, sotto voce

3 Trombe

*pp sost.*

*pp sost.*

*pp sost.*

Soprani  
Alti  
Tenori  
Bassi

quod ess - et bon - - um. Et di - vi - sit De - - - us Luc - - -

quod ess - et bon - - - um. Et di - vi - sit De - - - us luc - - -

quod ess - et bon - - - um. Et di - vi - sit De - - - us luc - - -

quod ess - et bon - - - um. Et di - vi - sit De - - - us luc - - -

165

3 Trombe

Soprani  
Alti  
Tenori  
Bassi

cem ac... te... ne... bras...

170

3 Trombe  
3 Tromboni

poco piu mosso, accel...

Soprani  
Alti  
Tenori  
Bassi

Fac... tum... que est ves... pe... re et

175

3 Trombe  
3 Tromboni

poco piu mosso, accel...

SENZA SORD.

8 tuba

**L** piu mosso ♩ = 100-104

*mf poco pes.* *poco a poco dim.*

Soprani  
Ma-

Alti  
Ma-

Tenori  
Ma-

Bassi  
Ma-

**180** **L** piu mosso ♩ = 100-104

*mf* *coro:*

Trombe 1.  
Trombe 2.

*mf* *coro:*

Trombone 1.

*mf* *coro:*

Tromboni 2.3.

*mf pes.*

rit. al. ....

Soprani  
ne...

Alti  
ne...

Tenori  
ne...

Bassi  
ne...

**186**

rit. a. ....

*p* *sotto voce*

*p* *sotto voce*

*p* *sotto voce*

**M** doppio meno mosso  
♩ = 50-52

*dim. al niente* *mp espr. solo* *Et* *et* *vi-dit* *vi-*

*solo* *Et* *dim. al niente* *pp sotto voce* *pp sotto voce* *et* *vi-* *dit* *vi-*

*solo* *dim. al niente* *Et* *et* *vi-* *-dit*

*solo* *mp espr.* *Et* *et* *vi-* *-dit* *vi-*

192 **M** doppio meno mosso  
♩ = 50-52

3 Trombe

3 Tromboni

*p poco pes.*

*p poco pes.*

2 Sopran  
Soli

Alto solo

Tenor soli

Bass solo

--- dit De- - - us quod... ess- - -

--- dit De- - - us quod quod ess

De- - - us quod ess

--- dit De- - - us quod ess

198

3 Trombe

198

3 Tromboni





Sopran  
 - - NUM Bo - - - - - NUM  
 Alt  
 - - NUM Bo - - - - - NUM  
 Tenori  
 - - NUM Bo - - - - - NUM  
 Bassi  
 - - NUM Bo - - - - - NUM

209  
 3 Trombe  
 209  
 3 Tromboni

*all voices breathe discreetly & variously*

Soprani

Alti

Tenori

Bassi

24

Strombe

24

Stromboni

Sopran  
[Mm]

Alti  
[Mm]

Tenori  
[Mm]

Bassi  
[Mm]

218

2 Trombe

3 Tromboni

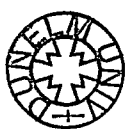
Submitted for the degree of PhD, Durham University, September 1993

# Through the Sharp Hawthorn Blows the Cold Wind

for

Flute  
and  
Piano

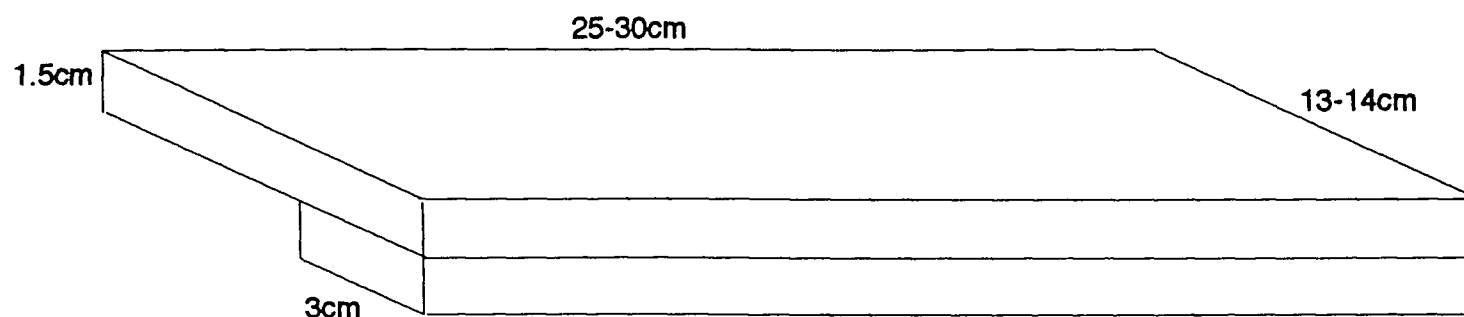
Richard Hoadley



## Notes

### Weight

This is best achieved by constructing a base of soft wood, (e.g. cork-board or balsa wood), to roughly the following dimensions:

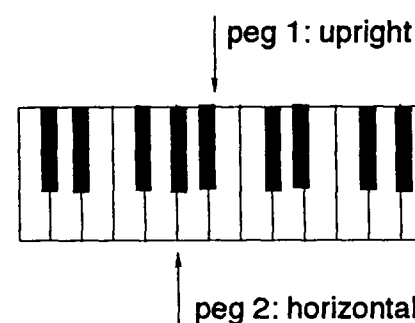


This is placed on the keyboard, and a weight, (e.g. a small but thick book), placed on top so that the weight gently and fully depresses all the keys, black and white.

### Pegs

Best and cheapest to use are wooden clothes pegs, taken apart to create two similar halves. The pegs should be wedged as gently as possible between the notes specified, with the keys fully depressed, in a position that does not interfere with performance around the depressed keys.

e.g. (bar 168)



Of course, it is perfectly possible, if difficult, to use the third (sustain) pedal to achieve the same effect.



[illegible]



fl.

44

3/4 2/4 7/16 2/4 6/16

pft.

pp, *legiero possibile* p pp mp ppp p mp

Δ Δ Δ Δ

fl.

51

6/16 2/4 7/16 6/16

pft.

p p:mp pp p pp mp pp

*pp legiero, delizato*

Δ

fl.

58

6/16 2/4 5/16 2/4 3/4

pft.

*sim.* p pp p pp ppp

Δ Δ

Handwritten musical score for Flute (fl.) and Piano (pfe.).

**Flute (fl.) staff:** Measures 64-68. Dynamics include *p*, *mp*, and *pp, corosce*. Time signatures are 3/8, 3/4, 5/8, and 2/4.

**Piano (pfe.) staff:** Measures 64-68. Dynamics include *pp*, *pp legato, sonore*, and *poco*. The piano part features complex chordal textures and arpeggiated figures.

Below the piano staff, there are several small triangular markings.

Handwritten musical score for Flute (fl.) and Piano (pfe.).

**Flute (fl.) staff:** Measures 69-74. Dynamics include *pp*, *p*, and *pp*. Time signature is 2/4.

**Piano (pfe.) staff:** Measures 69-74. Dynamics include *p*, *pp*, and *p*. The piano part features complex chordal textures and arpeggiated figures.

Below the piano staff, there are several small triangular markings.

Handwritten musical score for Flute (fl.) and Piano (pfe.).

**Flute (fl.) staff:** Measures 75-78. Dynamics include *pp* and *mp*. Time signature is 2/4.

**Piano (pfe.) staff:** Measures 75-78. Dynamics include *p*, *mp*, and *p*. The piano part features complex chordal textures and arpeggiated figures.

Below the piano staff, there are several small triangular markings.

Handwritten musical score for Flute (fl.) and Piano (pfe.).

**Flute (fl.) staff:** Measures 79-84. Dynamics include *f*, *pp*, *ppp*, and *pp*. A *secco* marking is present in measure 82.

**Piano (pfe.) staff:** Measures 79-84. Dynamics include *p*, *mp*, *ppp*, and *pp*. The piano part features complex chordal textures and arpeggiated figures.

Rehearsal mark 79 is indicated at the start of the first system.

Handwritten musical score for Flute (fl.) and Piano (pfe.).

**Flute (fl.) staff:** Measures 85-90. Dynamics include *mf*, *f*, *p*, *pp*, and *ppp*. Phrasing slurs are used across measures 85-86 and 88-90.

**Piano (pfe.) staff:** Measures 85-90. Dynamics include *pp*, *p*, and *ppp*. The piano part continues with complex textures and includes a section of whole rests from measure 88 to 90.

Rehearsal mark 85 is indicated at the start of the second system.

Handwritten musical score for Flute (fl.) and Piano (pfe.).

**Flute (fl.) staff:** Measures 91-96. Dynamics include *f*, *p*, *pp*, and *ppp*. A *rit.* (ritardando) marking is present above measure 94, followed by a *a tempo* marking.

**Piano (pfe.) staff:** Measures 91-96. Dynamics include *p*, *pp*, and *ppp*. A *una corda* marking is present above measure 94.

Rehearsal mark 91 is indicated at the start of the third system.



poco a poco rit

f. *p* *p* *p* *p* *p*

120 **4**

p fte *ppp* *pp* *pp* *pp*

*sempre con ped. →* *gradually release ped*

*♩ = 35-40c. not faster*  
lento possibile, da lontano, con licenza colla parte

*rit* ..... *tempo*

f. *pp* *p* *pp* *pp*

124 **3** **2** **3** **5**  
**4** **4** **4** **8**

p fte *ppp* *pp* *pp* *pp*

*una corda*

*rit* ..... *tempo* *rit* ..... *tempo*

f. *pp* *mp* *p* *p* *p* *p*

125 **2**  
**5** **4**

p fte *ppp* *p* *ppp* *pp* *pp*

Handwritten musical score for Flute (Fl.) and Piano (pfto). The Flute part begins with a melodic line marked *p* and *mp*. The Piano part features complex rhythmic patterns with triplets and a 2/4 section, marked with dynamics *mp*, *ppp*, and *p*. Measure numbers 135, 136, 137, and 138 are indicated.

Handwritten musical score for Flute (Fl.) and Piano (pfto). The Flute part has a melodic line with a *lunga, col pfto.* annotation. The Piano part includes a section marked *lunga, col lib.* and a triplet. The tempo/mood instruction *come prima, con licenza* is written above the staff. Measure numbers 140, 141, 142, and 143 are indicated.

Handwritten musical score for Flute (Fl.) and Piano (pfto). The Flute part features a melodic line with triplets and a *dolce espr.* annotation. The Piano part includes a section marked *non giusto ad lib. rit.* and a *meno mosso, non giusto* instruction. A note in the Piano part says: *\* SILENT! - use (2) pfto to hold these notes down.* Measure numbers 145, 146, 147, 148, and 149 are indicated.

\*see introductory notes

con licenza, colla parte

Handwritten musical score for Flute (fl.) and Piano (pfe).

The Flute part (top staff) begins with a forte (f) dynamic and includes a trill. The Piano part (bottom staff) starts with a mezzo-forte (mf) dynamic and features a complex, rapid passage. The score includes various dynamic markings: *p*, *mp*, *f*, and *ppp*. A fermata is present at the end of the Flute line. A pedal line at the bottom indicates a "gradually release ped." with an arrow pointing right.

Handwritten musical score for Flute (fl.) and Piano (pfe).

The Flute part (top staff) is marked "a tempo" and includes an "accel." (accelerando) section. Dynamics include *p*, *sf* (sforzando), and *mf* (sotto pffto). The Piano part (bottom staff) features complex chords and arpeggios. Time signatures of 3/4 and 2/4 are indicated. A "remove pffs" instruction is written below the Piano staff. A pedal line at the bottom shows a series of pulses.

Handwritten musical score for Flute (fl.) and Piano (pfe).

The Flute part (top staff) includes a "repeat ad lib." instruction. The Piano part (bottom staff) features a series of chords and arpeggios, ending with a "pp dim al niente" (pianissimo, diminishing to nothing) instruction. A final instruction "2 pffs (sotto pffto)" is written at the bottom right. A pedal line at the bottom shows a series of pulses.

meno mosso: con licenza

169

ppp

mp

pp

accel ad lib.

pftz

sub presto, non giusto, quasi cadenza

171

f

sub p

f

p

ppp

(PEG, SILENT)

pftz

presto

173

f

p

ppp

mp

ppp

mp

(PEG, SILENT)

PEG OUT

pftz

più giusto

177

mp

pp

f

play staccatissimo

(5/16)

WIEGT(S) ON

(silent black & white)

see introductory notes

pftz



184 *rit* *a tempo - giusto*

*f* *sub ppp* *f come sopra*

*ppp* - only just audible above harmonies

*WRIGHT(S) REF* *ON (SILENT)* *come sopra*

*5/16*

191 *sub presto* *sim. come sopra*

*p* *pp* *f* *ppp*

*5/16*

198 *sub presto* *come sopra*

*p* *f come sopra* *ppp come sopra*

*5/16*

207 *sub presto ad lib.*

*p* *poco* *a* *poco* *cr2bc* *ff*

*ROBIL* *PAULUS* *BLACK* *WHITE*



poco a poco rit.

*f*l. 225

*pfte*

*f*l. 231

*pfte*

3/4 2/4 3/4

accel.

17

piu mosso

*f*l. 235

*pfte*

3/4 2/4

Handwritten musical score for Flute (fl.) and Piano/Flute (pfe.).

The Flute part (top staff) begins with a melodic line in 3/4 time, marked *f*, *mp*, and *mf*. It includes a trill marked *tr*. The Piano/Flute part (bottom staff) provides harmonic support with chords and arpeggios, marked *mp*, *p*, and *f*. A dashed box highlights a specific passage in the piano part.

Handwritten musical score for Flute (fl.) and Piano/Flute (pfe.).

The Flute part (top staff) continues the melodic line, marked *f* and *mp*. The Piano/Flute part (bottom staff) features a series of chords and arpeggios, marked *mp* and *p*. A measure number **18** is indicated above the piano part.

Handwritten musical score for Flute (fl.) and Piano/Flute (pfe.).

The Flute part (top staff) features a more complex melodic line with many sixteenth notes, marked *f*, *mp*, *p*, and *mf*. It includes a *loco* marking. The Piano/Flute part (bottom staff) provides a rhythmic accompaniment with chords and arpeggios, marked *pp*, *p*, *mp*, and *f*. A measure number **253** is indicated above the piano part.

19

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is for the Flute (Fl.) and the bottom staff is for the Piano (P). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. A large number '3' is written above the bottom staff, indicating a section or measure. The score is handwritten and appears to be a personal or working draft.

Handwritten musical score for "The Rose Tree". The score is written on three systems of staves. The first system features a vocal line (A.) and a piano accompaniment (pfe). The second system continues the piano accompaniment, showing a 2/4 time signature and various musical notations including triplets and dynamic markings like *sim.* and *mf*. The third system shows further piano accompaniment with complex rhythmic patterns and triplets. The score is written in a clear, legible hand.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is for the first voice (f1) and the bottom staff is for the second voice (p f2). The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody with many accidentals and a complex harmonic accompaniment. The score includes dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots.

*sempre in tempo*

fl. *ff sempre*

272

pftz

*i.v. col flauto*

*both hands  
black & white  
tutta forza*

*the silences are approximate in length.*

fl. *off* *ff* *off* *ff* *off* *f* *off* *mp* *off*

273

MUTA IN  
FLAUTO PICCOLO

pftz

*sempre i.v. col flauto*

$\text{♩} = 30-35c.$

*lento possibile, come sopra (da lontano)*

*with very little vibrato*

flautopicc.

pfte

251

2  
4

5  
8

2  
4

3  
4

2  
4

una corda

pico.

pfte

252

3  
8

2  
4

3  
4

2  
4

5  
8

pico.

pfte

302

2  
4

3  
4

5  
8

2  
4

picc.

307

2/4

p

pp

pffe

pp

mp

ppp

mp

picc.

313

ad lib col picc.

dolce, più espress.

pp

pffe

pp

p

ppp

ppp

ppp

ppp

picc.

317

♩ = 45-50c.

più giusto come sopra

pp

pp

p sost.

p dolce, poco meccanico

5/16

(col picc.)

(col picc.)

pffe

f

f

f

f

ppp (da lontano), meccanico

presto, non giusto

WRIGHT ON  
SILENT  
BLACK & WHITE  
(come sopra)



picc. *p sost.* *f*

323

pfte. *f staccatissimo* *f*

WRIGHT OFF

sim. ON

picc. *p* *col. picc.* *pp sost.* *f* *p*

332

sub. quasi prodo, ad lib.

*f stacc.* *mp* *f* *pp legg.*

sim.

col. picc.

col. picc.

picc. *(pp)* *f* *pp* *p* *f*

341

pfte. *mp* *ppp* *(harm.)* *f* *pp* *p* *ppp* *ppp* *f*

sim.

poco meno mosso, rit al fin

con licenza colla parte

picc.

Handwritten musical notation for Piccolo (picc.) on a single staff. The notation includes various dynamics: *f*, *p*, *pp*, *f*, *p*, *poco*, *p*, *f*, and *p*. There are also accents (^) and a fermata over the final note.

352

pfte

Handwritten musical notation for Piano Forte (pfte) on a grand staff (treble and bass clefs). The notation includes dynamics: *f*, *p*, *f*, and *p secco*. There are also accents (^) and a fermata over the final note.

(sempre rit)

non giusto

picc

Handwritten musical notation for Piccolo (picc) on a single staff. The notation includes dynamics: *p dolce*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, and *pp*. There are also accents (^) and a fermata over the final note.

363

pfte

Handwritten musical notation for Piano Forte (pfte) on a grand staff (treble and bass clefs). The notation includes dynamics: *pp*, *pp*, *f*, *pp*, *pp*, *f*, and *f secco*. There are also accents (^) and a fermata over the final note.

Submitted for the degree of PhD, Durham University, September 1993

# Only Connect

for Orchestra

Richard Hoadley



## Instrumentation

2 Flutes (1st also flauto piccolo)  
2 Oboes  
2 Clarinets in B flat  
2 Bassoons

3 Horns in F  
Trumpet in E flat  
2 Trumpets in B flat  
Tenor Trombone  
Bass Trombone  
Tuba

Percussion  
2 Pedal Timpani

Glockenspiel  
Vibraphone  
Marimba  
Celeste

3 Suspended Cymbals  
4 Temple Blocks  
Claves  
8 drums, (e.g. 2 bongos, 2 congas, 4 tom-toms)  
Bass Drum  
Tam-tam

Strings

## Score in C

Glockenspiel sounds two octaves higher than written  
Piccolo sounds one octave higher than written  
Double-bass and Double-bassoon sound one octave lower than written

Handwritten musical score for a symphony, featuring woodwinds, brass, percussion, and strings. The score is divided into measures with 4/4 and 3/4 time signatures. It includes dynamic markings like pp, p, mp, and f, and tempo markings like poco rit. and a tempo. The instrumentation includes Flauti, Oboi, Clarinetti, Fagotti, Corni, Trombe, Tromboni e Tuba, Ad lib. (Ad libitum), Solo, Violini, Viola, Violoncelli, and Contrabbassi.

♩ = 50

rit. .... a tempo

Flauti

*poco pesante*  
mp *poco pesante* ppp

Oboi

Clarineti

Fagotti

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

3  
4

rit. .... a tempo

Corni

Trombe

Tromboni e Tuba

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

3  
4

rit. .... a tempo

Perc.

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

3  
4

rit. .... a tempo

Solo

Vini

Viole

Violoncelli

Contrabbassi

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

*poco pesante*  
mp *poco pesante* ppp

Handwritten musical score for woodwinds. The score is written on five systems, each with two staves. The instruments are labeled on the left: Flauti (Flutes), Oboi (Oboes), Clarinetti (Clarinets), and Fagotti (Bassoons). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows the Flauti and Oboi parts with a 'p' (piano) dynamic. The second system shows the Oboi part with a 'Solo' marking and a 'dolce, molto espr.' (dolce, molto espressivo) marking. The third system shows the Clarinetti and Fagotti parts with a '5' marking. The fourth system shows the Clarinetti and Fagotti parts with a '7' marking. The fifth system shows the Clarinetti and Fagotti parts with a '7' marking.

Handwritten musical score for Trombe, Tromboni e Tuba, and Corni. The score is in 4/4 time and consists of four measures. The Trombe and Tromboni e Tuba parts have dynamic markings (p, pp) and articulation (accents). The Corni part has a 'col. violino' marking and a 'ppp' marking. The score is written on a grand staff with three systems of staves.

Handwritten musical score for percussion instruments. The score is written on five staves, numbered 1 to 5 on the left. The instruments are labeled in boxes: 1. Timp 1, 2. Timp 2, 3. Drums, 4. Blocks, 5. B-drum. There are also handwritten notes: 'p' (piano), 'pp' (pianissimo), 'ppp' (pianississimo), 's.f.c.' (sforzando), 'ad lib - senza tempo', 'subito vivace', and '(S)'. The score includes various musical notations such as notes, rests, beams, and dynamic markings. A large '4' is written in the top right corner, and a large '1' is written in the bottom right corner.

[illegible]

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1. Timp

2. Timp

3. Drums

4. Tuba

5. T-tan

Solo

Vlni 1.

Vlni 2.

Viole

Violoncelli

Contrabbassi



3

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni  
e Tuba

perc.

Solo

Vlni 1.

2.

Viola

Violoncelli

Contrabbassi

Handwritten musical score for a symphony orchestra, page 3. The score is written in 4/4 time and includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones and Tuba, Percussion (Vibraphone, Celeste, Snare Drum, Cymbal), Solo Violin, Violins 1 and 2, Viola, Violoncello, and Contrabass.

The score features various musical notations, including dynamics (mp, p, pp, f, ff, ppp), articulation (accents, slurs), and performance instructions (e.g., "poco ad lib", "consolo", "medium strake", "sottobasso molto espress.", "4 vlni", "il altri").

The percussion section includes parts for Vibraphone, Celeste, Snare Drum, and Cymbal. The string section includes parts for Solo Violin, Violins 1 and 2, Viola, Violoncello, and Contrabass.

Handwritten musical score for measures 4-6 of "The Swan" by Saint-Saëns. The score is for five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Bass (B.). Measure 4 is marked with a large "4" in a box. The music features various dynamics including *p* (piano), *pp* (pianissimo), and *dolce* (sweet), and articulations like "dolce espr." (sweetly expressive). Fingerings and breath marks are indicated throughout the staves.

colpi

tromba 1.

trombi e Tba.

*p dolce molto espr*

Handwritten musical score for "L'Espresso" by Francesco Schiavone. The score is for four staves:

- Staff 1: Bass staff, marked with "1." at the beginning.
- Staff 2: Treble staff, marked with "perc." and "drb" (drum) at the beginning. It contains complex rhythmic patterns, including triplets and sixteenth notes.
- Staff 3: Treble staff, marked with "Celeste" at the beginning.
- Staff 4: Bass staff, marked with "hi-cymbal" at the beginning.

The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "ppp" (pianissimo). The piece is in 4/4 time.

Handwritten musical score for a string quartet, measures 1-4. The score includes staves for Violino solo, Vni 1 & 2 soli, Vni 2 & 2 soli, Vle, vcl, and C-bi. The music is in G major and 4/4 time. The first measure features a solo violin melody with a trill and a grace note. The second measure has a trill in the first violin. The third and fourth measures feature a complex rhythmic pattern in the first violin, with the rest of the ensemble playing a steady eighth-note accompaniment. Dynamics include ppp, pp, and pp sim. The score is marked with '4' in a box at the top right.

Handwritten musical score for a symphony orchestra, measures 1-3. The score includes parts for Flauti, Oboi, Clarinetti, Fagotti, Corni, Tromba (B), and Tromboni e Tuba. The music is in 3/4 time and features various dynamics and articulations.

**Flauti:** Measures 1-3. Dynamics: *pp*. Articulation: *con libera, non giusto*. Fingerings: 3, 5, 6.

**Oboi:** Measures 1-3. Dynamics: *ppp dolce, molto espr.*, *f*. Articulation: *con libera, non giusto*. Fingerings: 3.

**Clarinetti:** Measures 1-3. Dynamics: *pp dolce, molto espr.*, *f*. Articulation: *con libera, non giusto*. Fingerings: 3.

**Fagotti:** Measures 1-3. Dynamics: *pp*, *p*, *mf*, *f*, *sonore*, *p*. Articulation: *con libera, non giusto*. Fingerings: 3.

**Corni:** Measures 1-3. Dynamics: *mf*, *f*, *sonore*, *p*. Articulation: *con libera, non giusto*. Fingerings: 3.

**Tromba (B):** Measures 1-3. Dynamics: *ppp*, *f dolce, molto espr.*. Articulation: *con libera, non giusto*. Fingerings: 3.

**Tromboni e Tuba:** Measures 1-3. Dynamics: *p*, *mf*, *sonore*, *p*. Articulation: *con libera, non giusto*. Fingerings: 3.

Handwritten musical score for a percussion ensemble, likely for a school or community band. The score is written on five staves, numbered 1 through 5. The notation is in treble clef with a key signature of one flat (B-flat). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include 'p' (piano), 'mp' (mezzo-piano), and 'f' (forte). The score is marked with 'perc.' and includes a 'to Tim' instruction. The notation is handwritten and includes various musical symbols such as beams, slurs, and dynamic markings.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a string quartet (Violini I, Violini II, Vielle, Violoncello) and a solo violin. The tempo is "Allegretto" and the key signature has one flat (B-flat). The score is divided into three measures. The first measure has a "poco a poco" dynamic and a "crescendo" marking. The second measure has a "sim. crescendo" marking. The third measure has a "pp" dynamic and a "tutti con sord." marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

Solo

Vlni

Viola

Violoncelli

Contrabbassi

6 poco piu animato ♩ = 55-60 NOT FASTER.

Flauti

Oboi

Clarineti

Fagotti

*SOLO*  
pizz. > mf dolce marc.

*SOLO*  
pizz. > mf dolce marc.

poco piu animato ♩ = 55-60 NOT FASTER

Corni

Trombe

Tromboni e Tuba

marc.  
sotto voce  
pp > ppp marc.

niente

poco piu animato ♩ = 55-60 NOT FASTER

perc.

1. Timpani 1 & 2

2. V.b.

3. C.

4. X

5. X

ppp

ppp

poco piu animato ♩ = 55-60 NOT FASTER

Solo

Vini 1.

Vini 2.

Viole

Violoncelli

Contrabbassi

*sempre ppp*

*sempre ppp*

*sempre ppp*

*sempre ppp*

*sempre ppp*

*sol part.*  
fp

*sol part.*  
fp

poco rit.....meno mosso

7a tempo

Flauti

Oboi

Clarineti

Fagotti

poco rit.....meno mosso

a tempo

Corni

Trombe

Tromboni e Tuba

poco rit.....meno mosso

a tempo

perc.

poco rit.....meno mosso

7a tempo

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbassi

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Qerc.

Solo

Vlni 1.

Vlni 2.

Viole

Violoncelli

Contrabbassi

CON TUTTI, (ma senza sord.)



8

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

1. Vcl. 1

2. Vcl. 2

3. Vcl. 3

4. Vcl. 4

5. Vcl. 5

8

Solo cantavura

Vlni 1.

Vlni 2.

Viole

Violoncelli

Contrabbasso



Flauti

Oboi

Clarineti

Fagotti

Handwritten musical score for the woodwind section. It includes staves for Flauti (Flutes), Oboi (Oboes), Clarineti (Clarinets), and Fagotti (Bassoons). The notation features various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *mf*, and *mp*. There are also some handwritten annotations and a small '3' above a measure in the Flauti part.

Corni

Trombe

Tromboni e Tuba

Handwritten musical score for the brass section. It includes staves for Corni (Horns), Trombe (Trumpets), and Tromboni e Tuba (Trombones and Tuba). The notation includes notes, rests, and dynamic markings. A box labeled "123 CON SOLO" is present in the Trombe part, and another box labeled "Tb & Tuba CON SOLO" is in the Tromboni e Tuba part.

perc.

Handwritten musical score for the percussion section. It includes staves for various percussion instruments, with labels like "Vib." (Vibraphone), "cel." (Cymbal), and "cy." (Cymbal). The notation includes rhythmic patterns and dynamic markings.

Solo

Vlni 1.

Vlni 2.

Viole

Violoncelli

Contrabbassi

Handwritten musical score for the string section. It includes staves for Solo, Vlni 1. (Violins I), Vlni 2. (Violins II), Viole (Viola), Violoncelli (Violoncello), and Contrabbassi (Double Bass). The notation includes notes, rests, and dynamic markings. There are also some handwritten annotations and a small '9' above a measure in the Solo part.

9

sub piu mosso  $\text{♩} = 80c.$ tempo primo  $\text{♩} = 50c.$ 

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni  
e Tuba

perc.

Solo

Vini

Viole

Violoncelli

Contrabbassi

Handwritten musical score for a symphony orchestra, page 14. The score is divided into five systems, each with a tempo change from *sub piu mosso* ( $\text{♩} = 80c.$ ) to *tempo primo* ( $\text{♩} = 50c.$ ). The key signature is one sharp (F#).

**System 1 (Flauti, Oboi, Clarineti, Fagotti):** Flauti and Fagotti play a melodic line starting with a forte (*f*) dynamic. Oboi and Clarineti enter with a *poco pesante* (heavy) texture. Dynamics range from *pp* to *f*.

**System 2 (Corni, Trombe, Tromboni e Tuba):** Corni and Tromboni/Tuba play a melodic line. Trombe are marked "123 SENZA SORD." (without mutes). Dynamics range from *p* to *mf*.

**System 3 (perc.):** Percussion includes Glock, Harasticks, and Tambours. Dynamics range from *pp* to *f*.

**System 4 (Solo, Vini, Viole, Violoncelli, Contrabbassi):** Solo violin plays a melodic line. Vini, Viole, and Violoncelli/Tuba play a melodic line. Dynamics range from *pp* to *f*.

**System 5 (Vini, Viole, Violoncelli, Contrabbassi):** Vini, Viole, and Violoncelli/Tuba play a melodic line. Dynamics range from *pp* to *f*.

Tempo changes are indicated by "sub piu mosso  $\text{♩} = 80c.$ " and "tempo primo  $\text{♩} = 50c.$ ". The score includes various dynamics (*pp*, *p*, *mp*, *f*, *mf*) and articulations (*div.*, *pes.*).

poco accel

10 a tempo

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni  
e Tuba

Perc.

Solo

Vlni 1.

2.

Viola

Violoncelli

Contrabbassi

poco accel

a tempo

poco accel

a tempo

poco accel

10 a tempo

poco accel ..... a tempo

Flauti

Oboi

Clarineti

Fagotti

poco accel ..... a tempo

Corni

Trombe

Tromboni e Tuba

con sord.

senza sord.

poco accel ..... a tempo

perc.

1. Glock.

2. Timpani

3. Drums

4. Drums

5. Drums

poco accel ..... a tempo

Solo

Vlni

Viole

Violoncelli

Contrabbassi

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

8. solo

9. solo

10. solo

11. solo

12. solo

13. solo

14. solo

15. solo

16. solo

17. solo

18. solo

19. solo

20. solo

21. solo

22. solo

23. solo

24. solo

25. solo

26. solo

27. solo

28. solo

29. solo

30. solo

31. solo

32. solo

33. solo

34. solo

35. solo

36. solo

37. solo

38. solo

39. solo

40. solo

41. solo

42. solo

43. solo

44. solo

45. solo

46. solo

47. solo

48. solo

49. solo

50. solo

51. solo

52. solo

53. solo

54. solo

55. solo

56. solo

57. solo

58. solo

59. solo

60. solo

61. solo

62. solo

63. solo

64. solo

65. solo

66. solo

67. solo

68. solo

69. solo

70. solo

71. solo

72. solo

73. solo

74. solo

75. solo

76. solo

77. solo

78. solo

79. solo

80. solo

81. solo

82. solo

83. solo

84. solo

85. solo

86. solo

87. solo

88. solo

89. solo

90. solo

91. solo

92. solo

93. solo

94. solo

95. solo

96. solo

97. solo

98. solo

99. solo

100. solo

poco animato ♩ = 55-60  
poco leggiero

MUTA IN PICCOLO

Flauti

Oboi

Clarineti

Fagotti

poco animato ♩ = 55-60

Corni

Trombe

Tromboni e Tuba

poco animato ♩ = 55-60

perc.

1. Glock

2. Glock

3. Col.

4. Drums

5. B-drum

poco animato ♩ = 55-60

Solo

Vlni 1.

Vlni 2.

Viole

Violenze

Contrabassi

Flauti *picc.*

Oboi

Clarineti

Fagotti

*a tempo*

*f* *p molto espress.* *f* *mf*

Corni

Trombe

Tromboni e Tuba

*a tempo*

perc.

1. Glock

2. Vib.

3. Cel.

4. X

5. X

*a tempo*

*balance the three*

*medium hard sticks* *p*

*medium sticks* *p*

*8* *4*

*DAMP* *DAMP*

*mp* *mp*

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

*a tempo*



Flauti *picc.*

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

Solo

Vlni 1.

Vlni 2.

Viole

Violoncelli

Contrabbassi

*ff*

*dolce ad lib.*

*p*

*f*

*fort*

*3*

*4*

*3*

*4*

*Slack*

*Vib*

*brant*

*cymbals*

*12*

*4*

Handwritten musical score for woodwinds, featuring Flauti, Oboi, Clarinetti, and Fagotti. The score includes dynamic markings like p, f, and sf, and a section marked "Solo, ad lib. con BAMBURA".

Handwritten musical score for Horns, Trombones, and Trombones & Tubas. The score is written on three systems of staves, each with a brace on the left indicating the instrument group. The first system is for Horns (Corni), the second for Trombones (Trombe), and the third for Trombones and Tubas (Tromboni e Tuba). Each system has two staves. The notation includes rests, dynamic markings (pp, f), and articulation marks (accents). The first measure of the Horns part features a half note with an accent and a 'coll'oboe' marking. The second measure is a whole rest. The third measure contains a half note with an accent and a 'coll'oboe' marking, followed by a half note with an accent and a 'coll'oboe' marking. The fourth measure is a whole rest. The Trombones and Trombones & Tubas parts have whole rests in all measures.

Handwritten musical score for five staves. The notation includes notes, rests, and various annotations. Staff 1: Treble clef, notes with 'call' above and 'doob' below. Staff 2: Treble clef, notes with 'call' above and 'doob' below. Staff 3: Bass clef, notes with 'call' above and 'doob' below. Staff 4: Treble clef, notes with 'p' below. Staff 5: Treble clef, notes with 'p' below. Annotations include 'sec', 'To Drums', 'To temple blocks', 'Drums', and 'to Celesta'.

[illegible]



senza rit  
senza fermata

piccolo  
Flauti

Oboi

Clarinetti

Fagotti

1 senza rit. 4  
8 senza fermata

Corni

Trombe

Tromboni e Tuba

1 senza rit. 4  
8 senza fermata

Perc.

1. Glock

2. Vib.

3. Cdm.

4. F.

5. A. Drons.

1 senza rit. 4  
8 senza fermata

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

sub. molto meno mosso 15 a tempo

Flauti

Oboi

Clarinelli

Fagotti

sub. molto meno mosso a tempo

Corni

Trombe

Tromboni e Tuba

sub. molto meno mosso a tempo

perc.

sub. molto meno mosso 15 a tempo

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabassi

Flauti

Oboi

Clarineti

Fagotti

Cori

Trombe

Tromboni e Tuba

perc.

1. Clk

2. Vib

Solo

Vlni 1.

2.

Viola

Violoncelli

Contrabbassi

Handwritten musical score for a symphony orchestra, page 25. The score is written in 4/4 time and features a key signature of one flat (B-flat).

**Instrument Groups and Parts:**

- Flauti (Flutes):** Two staves, marked *pcc* (poco).
- Oboi (Oboes):** Two staves.
- Clarineti (Clarinets):** Two staves, marked *p* (piano) and *mp* (mezzo-piano).
- Fagotti (Bassoons):** Two staves.
- Corni (Horns):** Four staves, marked *pp* (pianissimo) and *p* (piano).
- Trombe (Trumpets):** Two staves.
- Tromboni e Tuba (Trombones and Tuba):** Two staves.
- Perc. (Percussion):** Five staves, marked with 'X'.
- Solo:** A single staff for a solo instrument, marked *Solo*.
- Vini (Violins):** Two staves, marked *div.* (divisi) and *un.* (unison).
- Viole (Violas):** One staff, marked *div.* (divisi).
- Violoncelli (Violoncellos):** One staff, marked *div.* (divisi).
- Contrabbassi (Double Basses):** One staff.

**Performance Markings:**

- p* (piano), *mp* (mezzo-piano), *pp* (pianissimo).
- div.* (divisi), *un.* (unison), *pizz.* (pizzicato), *arco* (arco).
- Solo*, *pizz.*, *arco*.

[illegible]

Handwritten musical score for Percussion 1, 2, 3, 4, and 5. The score is written on five staves. Staves 1, 2, and 3 have treble clefs and a key signature of one flat. Staff 1 has a '1.' above it. Staff 2 has a '2.' above it. Staff 3 has a '3.' above it. Staves 4 and 5 have an 'X' above them. The score is divided into four measures. In the first measure, there are no notes. In the second measure, there are no notes. In the third measure, there are no notes. In the fourth measure, there are notes on staves 1, 2, and 3. Staff 1 has a quarter note G4. Staff 2 has a quarter note G4. Staff 3 has a quarter note G4. There are also some markings like 'vib.' and 'celaste' in boxes on staves 1, 2, and 3. A 'perc.' label is on the left. A 'p' dynamic marking is on staff 2. A 'p' dynamic marking is on staff 3. A 'p' dynamic marking is on staff 2. A 'p' dynamic marking is on staff 3. A 'p' dynamic marking is on staff 2. A 'p' dynamic marking is on staff 3.

Handwritten musical score for Violini 1 and 2, Viola, Violoncelli, and Contrabassi. The score is divided into two systems. The first system is marked "CON TUTTI" and the second system is marked "SOLO". The score includes various musical notations such as notes, rests, and dynamic markings like "pizz.", "div.", "mf", "f", "p", "mp", "v", "univ.", "Brio", "arco", and "pizz.".

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbassi



18

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

18

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabassi

Flauti

Oboi

Clarineti

Fagotti

Handwritten musical score for the woodwind section. It includes staves for Flauti (Flutes), Oboi (Oboes), Clarineti (Clarinets), and Fagotti (Bassoons). The notation features various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano).

Corni

Trombe

Tromboni e Tuba

Handwritten musical score for the brass section. It includes staves for Corni (Horns), Trombe (Trumpets), and Tromboni e Tuba (Trombones and Tuba). The notation includes notes, rests, and dynamic markings. There are handwritten annotations in Italian: "1. CON SORD." (1st with mutes), "2. CON SORD." (2nd with mutes), "3. CON SORD." (3rd with mutes), and "SENZA SORD." (without mutes).

perc.

Handwritten musical score for the percussion section. It includes staves for various percussion instruments, with handwritten labels: "Glock" (Glockenspiel), "Vib." (Vibraphone), and "Cd." (Cymbal). The notation shows rhythmic patterns and dynamic markings.

Solo

Vlni 1.

Vlni 2.

Viole

Violoncelli

Contrabassi

Handwritten musical score for the string section. It includes staves for Solo, Vlni 1. (Violins I), Vlni 2. (Violins II), Viole (Viola), Violoncelli (Violoncello), and Contrabassi (Contrabass). The notation features notes, rests, and dynamic markings such as *pizz.* (pizzicato) and *arco* (arco).



Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

ERG.

1. To Trump

2. mf sotto voce

3.

4. to cymbal

5. to B-drum

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbassi

col legno battuto

col legno martellato

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1. Timp.

2. Vib.

3. Cel.

4. Cym.

5. B-drum

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbassi

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

Handwritten musical score for woodwinds and brass. The Flauti part has two staves with complex melodic lines. Oboi and Clarineti also have two staves each. Fagotti has two staves. Corni, Trombe, and Tromboni e Tuba each have two staves. The Trombe part includes markings for "CON SORD." and "2.3. CON SORD.".

perc.

1.

2.

3.

4.

5.

Handwritten musical score for percussion. It consists of five staves. Staff 1 is for snare drum (mf). Staff 2 is for cymbal (mf). Staff 3 is for triangle (mf). Staff 4 is for tom-tom (mf). Staff 5 is for bass drum (pp).

Solo

Vlni 1.

2.

Viola

Violoncelli

Contrabassi

Handwritten musical score for strings. The Solo part has one staff. Vlni 1. and 2. have two staves each. Viola, Violoncelli, and Contrabassi each have one staff. The Vlni 1. part includes markings for "poco" and "cresc.".

Flauti

Oboi

Clarineti

Fagotti

Handwritten musical score for the woodwind section. It includes staves for Flauti (Flutes), Oboi (Oboes), Clarineti (Clarinets), and Fagotti (Bassoons). The notation features various musical symbols such as notes, rests, and dynamic markings like *mp*, *p*, *sf*, and *f*. There are also articulation marks and some handwritten annotations.

Corni

Trombe

Tromboni e Tuba

Handwritten musical score for the brass section. It includes staves for Corni (Horns), Trombe (Trumpets), and Tromboni e Tuba (Trombones and Tuba). The notation includes notes, rests, and dynamic markings. Specific instructions like "SENZA SORD." (without mutes) are written in boxes on the Trombe staff.

perc.

Handwritten musical score for the percussion section. It includes staves for various percussion instruments, with some labeled like "Timp 2" (Tympani 2) and "cel." (Cymbal). The notation includes rhythmic patterns, notes, and dynamic markings such as *mp*, *p*, *mf*, and *f*.

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbassi

Handwritten musical score for the string section. It includes staves for Solo, Vlni 1. (Violins I), Vlni 2. (Violins II), Viola, Violoncelli (Violoncello), and Contrabbassi (Double Bass). The notation includes notes, rests, and dynamic markings. Some staves have specific performance instructions like "pizz." (pizzicato) and "arco" (arco).

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1. Clock

2.

3.

4. Temple Blocks

5. To Toms

To Snare Drum

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabbassi

*molto espress.*

pizz. div.

arco unis.

con sord.

arco unis.

pizz.

arco

pizz.

arco





Handwritten musical score for Flauti, Oboi, Clarinetti, and Fagotti. The score is divided into two systems. The first system is marked "a tempo" and "rit." with a tempo of 60c. The second system is marked "meno mosso" with a tempo of 60c. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, *pp*, and *f dolce*. The Flauti and Oboi parts are in treble clef, while the Clarinetti and Fagotti parts are in bass clef. The Fagotti part is marked "f poco pesante".

Handwritten musical score for Horns, Trombones, and Trombones & Tuba. The score is divided into three measures. The first measure is marked "a tempo" and "rit.". The second measure is marked "meno mosso" and "♩ = 60c". The third measure is marked "subpp". The score includes various dynamics such as "f", "pp", "subpp", and "dolce". There are also markings for "1. f", "2. f", "3. f", "1. 3. GENZA SORD", and "2. GENZA SORD". The score is written for Horns (Corno), Trombones (Trombe), and Trombones & Tuba (Tromboni e Tuba).

a tempo rit. .... meno mosso ♩ = 60c.

erc.

1. *To Tempo*

2. *pp*

3. *mf*

4. *B-dom.*

5. *pp*

Handwritten musical score for a symphony, page 36. The score is for Solo, Vlni 1. and 2., Viole, Violoncelli, and Contrabbassi. It features tempo markings 'a tempo', 'rit.', and 'meno mosso' with a 60c. tempo indication. The music is in G major and 4/4 time. The Solo part has a melodic line with dynamics *f*, *mf*, and *pp*. The Vlni 1. and 2. parts have sustained notes with dynamics *mf* and *molto sost.* The Viole part has sustained notes with dynamics *mf* and *molto sost.* The Violoncelli and Contrabbassi parts have a rhythmic pattern with dynamics *f*, *p*, and *mf molto sost.* The page number 36 is written at the bottom.

a tempo

MUTA IN PICC.

Flauti

Oboi

Clarineti

Fagotti

a tempo

Corni

Trombe

Tromboni e Tuba

a tempo

perc.

a tempo

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbasso

SENZA SORD.

unis.

pp2

mp

pp2

mp



This is a handwritten musical score for a symphony orchestra, spanning three systems. The notation is in black ink on white paper.

**System 1 (Woodwinds and Brass):**

- Flauti (Flutes):** Two staves. The first staff has a melodic line starting in the third measure with a forte (*f*) dynamic.
- Oboi (Oboes):** Two staves, mostly resting.
- Clarineti (Clarinets):** Two staves. The first staff has a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.
- Fagotti (Bassoons):** Two staves. The first staff has a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.
- Corni (Horns):** Two staves. The first staff has a melodic line starting in the third measure with a piano (*p*) dynamic.
- Trombe (Trumpets):** Two staves. The first staff has a melodic line starting in the third measure with a piano (*p*) dynamic.
- Tromboni e Tuba (Trombones and Tuba):** Two staves. The first staff has a melodic line starting in the third measure with a piano (*p*) dynamic.

**System 2 (Percussion):**

- perc. (Percussion):** Five staves. The first staff has a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.
- 1.** Snare drum (basso).
- 2.** Snare drum (basso).
- 3.** Snare drum (basso).
- 4.** Snare drum (basso).
- 5.** Snare drum (basso).

**System 3 (Strings):**

- Solo:** A single staff with a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.
- Vini (Violins):** Two staves. The first staff has a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.
- Viola:** A single staff with a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.
- Violoncelli (Violoncellos):** A single staff with a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.
- Contrabbassi (Double Basses):** A single staff with a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *mp*, *p*). The handwriting is clear and legible.

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbasso



[illegible]

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

1. Timp.

2. Timp.

3. Timp.

4. Drums

5. Bass drum

6. T. tam.

To vibraphone

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabassi

CON TUTTI (VLN I)

arco

pizz.

p sst.

div. p sst.

Flauti

Oboi

Clarineti

Fagotti

*poco* *a* *poco* *cresc.*

Corni

Trombe

Tromboni e Tuba

*poco* *a* *poco* *cresc.*

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

perc.

1. 2. 3. 4. 5.

*poco* *a* *poco* *cresc.*

*poco* *a* *poco* *cresc.*

Solo

Vini

Viola

Violoncelli

Contrabbassi

*poco* *a* *poco* *cresc.*

*poco* *a* *poco* *cresc.*



20

Flauti

Oboi

Clarinetti

Fagotti

f

ff

ff con tutta forza

Handwritten musical score for Horns, Trombones, and Trombones & Tubas. The score is written on three systems of staves. The first system is for Horns (Corno), the second for Trombones (Trombe), and the third for Trombones and Tubas (Tromboni e Tuba). The music is in 2/4 time and features various dynamics (p, f, mp) and articulations (accents, slurs). A rehearsal mark '1 SENZA SORD.' is present in the Trombone section. The score is written in a clear, legible hand.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves. Staff 1 is the vocal line for Simon & Garfunkel, starting with "1. 4/4" and "2. mf p". Staff 2 is the vocal line for Paul Simon, starting with "1. 4/4" and "2. mf p". Staff 3 is the vocal line for Art Garfunkel, starting with "1. 4/4" and "2. mf p". Staff 4 is the guitar line, starting with "4. 4/4" and "2. mf p". Staff 5 is the bass line, starting with "5. 4/4" and "2. mf p". The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations like "perc." and "NB!" on the left side of the score.

Handwritten musical score for a string quartet. The score is written on five staves, labeled on the left as Solo, Vlni 1., 2., Viole, Violoncelli, and Contrabasso. The top staff has a tempo marking 'CON TUTTI' in a box. The music is in a key with one flat (B-flat) and a common time signature. The notation is dense, featuring many accidentals (sharps, flats, naturals) and slurs. The score is divided into two main sections: a 'Solo' section and a 'molto sost.' (molto sostenuto) section. The 'molto sost.' section begins with a double bar line and the tempo change is indicated by the text 'molto sost.' written above the staves. The handwriting is in black ink on aged paper.

This is a handwritten musical score for a symphony orchestra, spanning 12 measures. The score is written in a single system with multiple staves for different instruments.

**Instrumentation and Staves:**

- Flauti (Flutes):** Two staves, measures 1-4.
- Oboi (Oboes):** Two staves, measures 1-4.
- Clarineti (Clarinets):** Two staves, measures 1-4.
- Fagotti (Bassoons):** Two staves, measures 1-4.
- Corni (Horns):** Four staves, measures 1-4.
- Trombe (Trumpets):** Two staves, measures 1-4.
- Tromboni e Tuba (Trombones and Tuba):** Two staves, measures 1-4.
- Perc. (Percussion):** Five staves, measures 1-4.
- String Section:** Violins 1 & 2, Violas, Violoncelli (Violoncellos), and Contrabbassi (Double Basses) are grouped together at the bottom, measures 1-4.

**Key Features and Markings:**

- Tempo Changes:** The score features two tempo changes, indicated by large numbers "5" and "4" below the staff lines, suggesting a change from 5/4 to 4/4 time.
- Dynamic Markings:** Various dynamics are used throughout, including *f* (forte), *p* (piano), *ff* (fortissimo), *sf* (sforzando), *pp* (pianissimo), and *ff pesante* (fortissimo pesante).
- Articulation and Phrasing:** The score includes numerous slurs, ties, and accents to indicate phrasing and articulation.
- Percussion Details:** Specific percussion instruments are noted, including *cym* (cymbal), *drums*, and *cymbals*. A note "DAMP TIM-TIM IMMEDIATELY" is present in the percussion section.
- Handwritten Annotations:** The score is heavily annotated with handwritten notes, including "CON TOTTI" above the string section and "div." (divisi) for some instruments.



Handwritten musical score for a symphony orchestra, page 28. The score is written on multiple staves for various instruments including Flauti, Oboi, Clarinetti, Fagotti, Corni, Trombe, Tromboni e Tuba, Perc., Solo, Vini, Viole, Violoncelli, and Contrabbass. The music features complex notation with notes, rests, and dynamic markings such as *f*, *ff*, *p*, *mp*, and *mf*. The score is divided into measures, with some measures containing large numbers like 5 and 4, possibly indicating measure numbers or rehearsal marks. The page number 28 is visible in the top right corner.

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

NB!

Solo

Vini 1.

Vini 2.

Viole

Violoncelli

Contrabbassi

29

Flauti

22 fl<sup>♭</sup>

oboi

clarinetti

fagotti

4  
4

Corni

Trombe

Tromboni  
e Tuba

4  
4

To Marimbas

perc.

N.B. 1

2

3

4

5

4  
4

29

violin

viola

cello

contrabbasso

Flauti

Oboi

Clarineti

Fagotti

Handwritten musical score for the woodwind section. It includes staves for Flutes (Flauti), Oboes (Oboi), Clarinets (Clarineti), and Bassoons (Fagotti). The notation features various notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature has one sharp (F#).

Corni

Trombe

Tromboni e Tuba

Handwritten musical score for the brass section. It includes staves for Cornets (Corni), Trumpets (Trombe), and Trombones/Tuba (Tromboni e Tuba). The notation includes notes, rests, and dynamic markings like *sf* (sforzando), *f* (forte), and *ff* (fortissimo). The Trombone and Tuba parts have a *ff* *tutta forza* marking.

Marimba

perc.

N.B.

4 Drums

5

Handwritten musical score for the percussion section. It includes staves for Marimba, Cymbal, and Drums. The notation includes notes, rests, and dynamic markings like *f* (forte). There are handwritten notes: "Marimba", "cymbal", "4 Drums", "5", and "To Woodblocks".

Violini

Viola

Violoncelli

Contrabbassi

Handwritten musical score for the string section. It includes staves for Violins (Violini), Viola, Violoncello (Violoncelli), and Contrabass (Contrabbassi). The notation includes notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). There are handwritten notes: "col legno", "arco", "pizz.", "div.", and "arco".

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tubi

perc.

N.B. 1

1. Mar.

2. Vib.

3. Bongos

4. Congas

5. Wdrk

vin

vle

vcl

cb

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

N.B.

1. Mar.

2. Timb.

3. Rototoms

4. Bongos

5. Congas

6. Bass drum

7. T-bell

Vln.

Vle.

Viol.

Cb.



Flauti

oboi

clarinetti

fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1. Timpani

2. Rototoms

3. Congas

4. Bongos

5. Bateria

vn.

vle.

viol.

cb.

Handwritten musical score for woodwinds, featuring four staves: Flauti (Flutes), oboi (Oboes), clarinetti (Clarinets), and fagotti (Bassoons). The score is written in treble and bass clefs with various dynamic markings (mp, f, sf, p, ff, bra) and articulation (accents, slurs). The notation includes eighth and sixteenth notes, rests, and accidentals. The piece is marked with a '2.' at the beginning of the first staff.

Handwritten musical score for the first system of 'The Rose Tree'. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion. The tempo is marked 'Allegretto' and the key signature is one flat (B-flat major or D minor). The score is divided into four measures. The first measure features a complex rhythmic pattern in the strings and woodwinds, with a prominent melody in the first violin. The second measure continues the rhythmic pattern, with a prominent melody in the second violin. The third measure features a prominent melody in the first violin, with a prominent melody in the second violin. The fourth measure features a prominent melody in the first violin, with a prominent melody in the second violin. The score is written in a clear, legible hand, with many dynamic markings and articulations.

Handwritten musical score for "The Wind" by Gustav Mahler, measures 1-4. The score is for a 5-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, Bass) and includes piano accompaniment. The music is in 4/4 time and G major. The lyrics are "The Wind is in the trees, / The Wind is in the leaves, / The Wind is in the grass, / The Wind is in the air." The score shows dynamic markings like *p*, *mf*, *f*, and crescendos. There are handwritten notes "perc." and "N.B." with arrows pointing to specific parts of the score.

Handwritten musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is for measures 52-54. The Violin I part has dynamics mp, mf, and f. The Violin II part has dynamics mp, mf, and f. The Viola part has dynamics mp, mf, and f. The Violoncello part has dynamics mp, mf, and f. The Double Bass part has dynamics mp, mf, and f. The score includes various musical notations such as notes, rests, and articulation marks.



flauti

1. (picc.)

2.

oboi

clarinetti

fagotti

This block contains the musical notation for the woodwind section. It includes staves for flutes (flauti), oboes (oboi), clarinets (clarinetti), and bassoons (fagotti). The notation features various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, and *ff*. A first ending bracket labeled "1. (picc.)" is present at the top right of the woodwind section.

Cori

Trombe

Tromboni  
o  
Tuba

This block contains the musical notation for the brass and chorus sections. It includes staves for the chorus (Cori), trumpets (Trombe), and trombones/tuba (Tromboni o Tuba). The notation includes notes, rests, and dynamic markings such as *sf*, *f*, and *ff*. There are also some performance instructions like *(coliss.)* written above the trombone parts.

1. Mer

2.

perc.

N.B.

3.

5.

Tam-tan

Tam-tan

This block contains the musical notation for the percussion section. It includes staves for various instruments: 1. Maracas (Mer), 2. Bells (N.B.), 3. Congas (C.), 5. Snare drum (T-tan), and 5. Tom-tom (Tam-tan). The notation includes notes, rests, and dynamic markings like *mf*, *f*, and *ff*. There are also performance instructions like *Tam-tan* and *DAMP* written above the snare and tom-tom parts.

violi

viola

cello

contrabbasso

This block contains the musical notation for the string section. It includes staves for violins (violi), viola (viola), cello (cello), and double bass (contrabbasso). The notation includes notes, rests, and dynamic markings like *ff*, *f*, and *mf*. There are also performance instructions like *div.* (divisi) written above the violin part.



Flauti  
 Oboi  
 Clarinetti  
 Fagotti

dolce  
 pp  
 soffo voce  
 p dolce  
 pp dolce, soffo voce

Corni  
 Trombe  
 Tromboni e Tuba

4. Timp.  
 3. Drums  
 2. Cymbals  
 1. Mar.  
 5. B. Drum

p  
 pp  
 mp  
 pp  
 brush  
 do key block  
 do cymbals  
 do gluck.  
 do vibraphone

Solo  
 Vlni 1.  
 2.  
 Viola  
 Violoncelli  
 Contrabbassi

con sord.  
 solo con sord.  
 pp  
 pp  
 pp  
 solo  
 pp dolce soffo voce  
 al... poco... sost...  
 ord.

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

To Marimba

Vibraphone

perc.

Bass drum

Tam

Solo

Vlni

Viola

Violoncelli

Contrabbassi

Handwritten musical score for the first system of "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and includes parts for Flutes (Flauti), Oboes (Oboi), Clarinets (Clarinetti), and Bassoons (Fagotti). The key signature is one sharp (F#) and the time signature is 3/4. The score is written on ten staves. The first four staves are for the woodwinds, and the last two are for the bassoons. The score includes dynamic markings such as "pp leggiero", "p", "mf", "f", "non legato", and "non legato". A rehearsal mark "MUTA IN PCC." is present at the end of the first system.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for Soprano, Trombe (Trumpets), and Tromboni e Tuba. It features complex rhythmic patterns with many triplets and sixteenth notes. The score is divided into three systems. The first system has a key signature of one sharp (F#) and a 4/4 time signature. The second system has a key signature of two sharps (F# and C#) and a 4/4 time signature. The third system has a key signature of two sharps (F# and C#) and a 4/4 time signature. The score includes dynamic markings such as p, mp, and mf, and articulation markings such as staccato and marcato. The score is written in Italian, with the title "L'Espresso" and the composer "Giuseppe Verdi" at the top. The score is for a full orchestra, with parts for Soprano, Trombe, and Tromboni e Tuba. The score is handwritten and shows signs of being a working draft, with some corrections and annotations.

Handwritten musical score for "Sonata for Violin and Piano" by Luigi Boccherini, Op. 36, No. 1. The score is for a solo violin and piano accompaniment. It features a complex rhythmic pattern with many triplets and sixteenth notes. The tempo is marked "Allegretto" and the key signature has one sharp (F#). The score is written on ten staves, with the violin part on the top five staves and the piano part on the bottom five staves. The piano part includes a bass line and a right-hand line. The score is marked with various dynamics like "p" (piano) and "f" (forte), and includes performance instructions like "arco" (arco) and "pizz." (pizzicato).

picc.  
Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1. B-drum

2. Snare

3. Tom

4. Tom

5. Tom

Solo

Vini 1.

Vini 2.

Viole

Violoncelli

Contrabbassi



Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

1.

2.

3.

4.

5.

Solo

Violi

Violenze

Violoncelli

Contrabbassi

60

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

Handwritten musical notation for woodwinds and brass, including dynamic markings like *f*, *sost.*, *espr.*, and *ff*.

perc.

Handwritten musical notation for percussion, including notes for *hardish sticks*, *very dense timpani*, *to rototoms & cymbals*, *drum*, and *T-tan*.

Solo

Vini 1.

Vini 2.

Viola

Violoncelli

Contrabbassi

Handwritten musical notation for strings, including dynamic markings like *f*, *sost.*, *espr.*, and *arco*.



Handwritten musical score for a symphony, featuring woodwinds, strings, and brass. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The woodwinds section includes flutes, oboes, and clarinets. The strings section includes violins, violas, cellos, and double basses. The brass section includes trumpets, trombones, and tubas. The score is marked with '5' and '4' at the bottom right.

Handwritten musical score for a percussion ensemble, featuring five staves. The staves are labeled 1 through 5 on the left. Staff 1 is for Vibraphone (Vib.), Staff 2 for Glockenspiel (Glock.), Staff 3 for Cymbal (cymbal), Staff 4 for Snare Drum (snare), and Staff 5 for Bass Drum (B. drum). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (f, ff, p, sf). The score is divided into measures by vertical bar lines. The first measure shows a vibraphone solo with a triplet of eighth notes. The second measure shows a glockenspiel solo with a triplet of eighth notes. The third measure shows a cymbal solo with a triplet of eighth notes. The fourth measure shows a snare drum solo with a triplet of eighth notes. The fifth measure shows a bass drum solo with a triplet of eighth notes. The score ends with a final measure containing a bass drum solo with a triplet of eighth notes.

Handwritten musical score for the first system of "L'Allegretto" by Franz Schubert. The score is for five parts: Solo, Violini (1 and 2), Viola, Violoncelli, and Contrabassi. The Solo part features a melodic line with triplets and slurs. The Violini parts have a similar melodic line. The Viola part has a more complex, rhythmic line. The Violoncelli and Contrabassi parts have a bass line with many slurs and dynamic markings. The score is written in G major and 3/4 time. The first system ends with a double bar line. The second system begins with a new melodic line for the Solo and Violini parts.

[illegible]

Flauti *picc.*

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

1. *fz ost*

2. *lv*

3. *f*

4. *ritornello*

5. *mf*

Solo

1. *CON TUTTI*

2. *mf*

Viola

Violoncelli

Contrabbassi

2 3 4  
4 4 4  
2 3 4  
4 4 4

FROM TUTTI

Flauti piccolo

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

4 Drums

5 Drums

Solo

Vlni 1.

Vlni 2.

Viola

Violoncelli

Contrabbassi

This is a handwritten musical score for a symphony orchestra, spanning five systems. The notation is in ink on a grid of staves.

- System 1:**
  - Flauti:** Two staves. The first staff has a melodic line starting with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The second staff has a sustained note with a *p* (piano) dynamic.
  - Oboi:** Two staves. The first staff has a sustained note with a *p* (piano) dynamic, marked *molto espr.* (molto expressive). The second staff has a sustained note with a *mf* (mezzo-forte) dynamic.
  - Clarineti:** Two staves. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - Fagotti:** Two staves. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
- System 2:**
  - Corni:** Two staves. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - Trombe:** Two staves. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - Tromboni e Tuba:** Two staves. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
- System 3:**
  - Mar:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - Y.B:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - Cymbal:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - Woodblock:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
- System 4:**
  - Ho Glock:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - toceste:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
- System 5:**
  - Ho Glock:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.
  - toceste:** One staff. The first staff has a sustained note with a *p* (piano) dynamic. The second staff has a melodic line starting with a *p* (piano) dynamic, marked *espr.* (expressive), and ending with a *mf* (mezzo-forte) dynamic.

[illegible]



Handwritten musical score for a symphony, measures 38-41. The score includes parts for Flauti, Oboi, Clarinetti, Fagotti, Corni, Trombe, Tromboni e Tuba, Perc., Solo, Vini, Viole, Violoncelli, and Contrabbassi. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a cursive, handwritten style. The first system (measures 38-41) shows the Flauti and Oboi parts. The second system (measures 42-45) shows the Clarinetti, Fagotti, and Trombe parts. The third system (measures 46-49) shows the Tromboni e Tuba, Perc., and Solo parts. The fourth system (measures 50-53) shows the Vini, Viole, Violoncelli, and Contrabbassi parts. The score includes various musical notations such as notes, rests, dynamics (mp, mf, f, p, pp, ff), articulation (accents, slurs), and performance instructions (leggiero, dolce, sord). The page number 38 is written in the top right corner.



39

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

39

Solo

Vlni

Viola

Violoncelli

Contrabbassi





Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1. Timp1

2. Timp2

3. Cym

4. X

5. Bassdrum

6. T-tan

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabbassi

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

erc.

1. *(cnp)*

2.

3.

4.

5.

Solo

Vlni 1.

2.

Viola

Violoncelli

Contrabbassi

Handwritten musical score for four woodwind instruments: Flauti (Flutes), Oboi (Oboes), Clarinetti (Clarinets), and Fagotti (Bassoons). The score is written on a system of staves with various musical notations, including notes, rests, and dynamic markings.

- Flauti:** The top two staves. The first staff has a *pp* marking and a complex melodic line in the second measure. The second staff has a *pp* marking and a simpler melodic line.
- Oboi:** The next two staves, mostly containing rests.
- Clarinetti:** The next two staves. The first staff has a *pp dolce espr.* marking and a melodic line. The second staff has a *pp* marking and a complex melodic line.
- Fagotti:** The bottom two staves. The first staff has a *p* marking and a melodic line. The second staff has a *p* marking and a complex melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings (*pp*, *p*, *f*). There are also some handwritten annotations like *pp dolce espr.* and *pp*.

54

54

54

picc.

Flauti

Oboi

Clarineti

Fagotti

Corni

Trombe

Tromboni e Tuba

1. Glock

2. Vib.

3. Cembalo

4. Timpani

5. Basso

Violino solo

Violini, vio.

div

Doncelli

4

1

2

3

4

5

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508

Flauti *plac.*

Oboi

Clarineti

Fagotti

Corni

Trombe

Tramponi e Tuba

perc.

1. *lock*

2. *vib.*

3. *cel.*

4. *thv-cymbal*

5. *Maracas*

Solo

Vlni 1.

2.

Viola

Contabassi soli

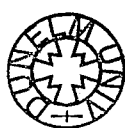
Submitted for the degree of PhD, Durham University, September 1993

# Concertino

for  
Violin  
Clarinet in B flat  
Violoncello  
Piano

Score in C

Richard Hoadley





♩ = 75-80

violin

clarinet

violoncello

pianoforte

*p* *mp* *p* *pp*

*p sost., espr., delicato*

violin

clarinet

violoncello

piano

*sim.* *#*

*p poco vib., poco espr., molto sost.*

12

vin.

cl.

velo

pftte

*poco a poco cresc.*

*poco a poco cresc.*

*sim.*

*poco a poco cresc.*

20



vlh. *f poco pesante mf*  
 cl. *f mf*  
 vcllo *f mf*  
 pte *f mf*

29

vlh. *mf sost.*  
 cl. *f mf sost.*  
 vcllo *f mf sost.*  
 pte *f mf sost.*

38

Più calmo col pte  
 A tempo  
 vlh.  
 cl.  
 vcllo  
 pte *p dolce*  
*p da lontano*  
 Più calmo

47

vln. *p* *poco a poco più agitato*  
 cl. *p*  
 vcllo. *poco a poco più agitato*  
 54  
 pte

62  
 pte

2 col pte  
 71  
*mp calmo, molto legato*  
*p*  
*mf*

Atempo

vn.

cl.

vl.

80

pfe

vn.

cl.

vl.

88

pfe

*poco a poco cresc. e agitato*

*tranquillo*

col piano (v)

8ve

vn.

cl.

vl.

96

pfe

*f sempre sost.*

## 3

Poco Meno Mosso, ad lib. colla pte.

**SOLO CON  
BRAVURA**

loco

start study

4

← ♩ = ♩ → (Allegro)

Handwritten musical score for piano (Pfte) and flute (Flte). The score is in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *fp*, and *f*. A tempo marking *tempo di brillo* is present. The score includes measures 11, 12, and 13, with a section labeled *8ve* and *15ve*. The piece concludes with a final chord marked *p*.

Handwritten musical score for piano (Pfte) and flute (Flte). The score is in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *pp*, *p*, *mf*, and *f*. A section labeled *15ve* is present. The piece concludes with a final chord marked *p*.

Handwritten musical score for piano (Pfte) and flute (Flte). The score is in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mp*, *f*, and *p*. The piece concludes with a final chord marked *p*.

Handwritten musical score for piano (Pfte) and flute (Flte). The score is in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*, *sf*, and *p*. The piece concludes with a final chord marked *p*.

Handwritten musical score for piano (Pfte) and flute (Flte). The score is in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*, *sf*, and *p*. The piece concludes with a final chord marked *p*.

Handwritten musical score for measures 148-155. The score is for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano/Double Bass (pftc). The key signature is one sharp (F#). The time signature is 12/8. The measures contain complex chords and melodic lines. Measure 148 is marked with a box containing the number 148. The piano part features a series of chords and melodic fragments, with some notes marked with a 'p' (piano) dynamic.

5

Handwritten musical score for measures 156-161. The score is for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano/Double Bass (pftc). The key signature is one sharp (F#). The time signature is 12/8. The measures contain complex chords and melodic lines. Measure 156 is marked with a box containing the number 156. The piano part features a series of chords and melodic fragments, with some notes marked with a 'p' (piano) dynamic. A handwritten note 'L.H. Sust. ped. blackwhite' is written below the piano part, indicating a sustained pedal point in the left hand using black and white keys.

Handwritten musical score for measures 162-169. The score is for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano/Double Bass (pftc). The key signature is one sharp (F#). The time signature is 12/8. The measures contain complex chords and melodic lines. Measure 162 is marked with a box containing the number 162. The piano part features a series of chords and melodic fragments, with some notes marked with a 'p' (piano) dynamic. A handwritten note '(Sust. ped)' is written below the piano part, indicating a sustained pedal point.

6

SOLO CON BRAVURA

169

*p* *pp*

Sostenuto, poco ad lib.

174

*sf* *pp sost.*

*pp una corda* *mp* *pp* *mp*

7 A tempo

181

*f* *mp* *sf*

*due corde*





Poco Sostenuto  
 Poco ad lib.  
 Rit .....

Handwritten musical score for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano (pfe).

Measures 203-207 are shown. The piano part features complex chords and arpeggios, with a *p non gliss.* marking at measure 207. The violin and clarinet parts have melodic lines with various accidentals.

Handwritten musical score for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano (pfe).

Measures 208-212 are shown. The tempo marking *Meno Mosso col violoncello* is present. The piano part includes a *9* in a box, indicating a measure repeat. Dynamics include *mp*, *pp*, and *p*.

9  
 ← ♩ = ♩ → Rit..... A tempo (meno mosso) Sostenuto

Handwritten musical score for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano (pfe).

Measures 213-217 are shown. The piano part features triplets and a *leggero* marking. The violin and clarinet parts have rests in measures 213-215, followed by melodic lines. The violoncello part has a *pizz.* marking in measure 213.

Poco sostenuto rit.

[illegible]

Attempo sub. rit. molto ..... Attempo, sostenuto

Handwritten musical score for Violin (vn.), Clarinet (cl.), Violoncello (vcol.), and Piano (pfe.). The score is written on four staves. The Violin and Clarinet parts are mostly rests, with some notes in the Violoncello part. The Piano part features complex chords and triplets. The score includes dynamic markings such as *mf*, *p*, *pp*, *mp*, and *f*. There are also performance instructions like *dolce esp.* and *meccanico*. The score is numbered 226 in the bottom left corner. The time signature changes from 3/4 to 2/4 in the middle of the piece.

Rit. 10 A tempo, poco a poco accel.

Handwritten musical score for Violin (vn.), Clarinet (cl.), Viola (vdo), and Piano (pfe). The score is in 2/4 time and features various musical notations including triplets, slurs, and dynamic markings such as *mp*, *pp*, *leggiero*, and *stacc.* The piano part includes a section marked "230" and a "leggiero" instruction.

(accel)..... A tempo

Handwritten musical score for the first system, measures 236-243. The staves are labeled *vn*, *cl*, *vcl*, and *pfte*. The *cl* and *vcl* staves contain complex melodic lines with slurs and dynamic markings such as *p*, *mf*, *p sost.*, and *f*. The *pfte* staff features a dense, rhythmic accompaniment with many beamed notes. A measure number box containing "236" is located at the beginning of the *pfte* staff.

Sub. Allegro A tempo

Handwritten musical score for the second system, measures 244-251. The staves are labeled *vn*, *cl*, *vcl*, and *pfte*. The *cl* and *vcl* staves continue with melodic lines, including a triplet in the *cl* staff. The *pfte* staff has a more sparse accompaniment. A measure number box containing "244" is located at the beginning of the *pfte* staff.

Allegro

Handwritten musical score for the third system, measures 252-259. The staves are labeled *vn*, *cl*, *vcl*, and *pfte*. The *vn* staff begins with a *solo* marking. The *cl* and *vcl* staves feature triplet markings. The *pfte* staff has a complex, rhythmic accompaniment. A measure number box containing "252" is located at the beginning of the *pfte* staff.

SOLO CON BRAVURA

258

*mp* *mp* *pp* *fff* presto, ferocemente quasi senza misura.

8vo

*mp* *mf* *p* *p* *ff*

Handwritten musical score for Violin (vln.), Clarinet (cl.), Violoncello (vcllo.), and Piano/Double Bass (Pfte.). The score includes dynamic markings (*mp*, *mf*, *p*, *pp*, *fff*) and performance instructions. A bracket labeled "8vo" indicates an octave shift for the piano part.

263

*mf* presto senza misura

Handwritten musical score for Violin (vln.), Clarinet (cl.), Violoncello (vcllo.), and Piano/Double Bass (Pfte.). The score includes dynamic markings (*mf*) and performance instructions.

269

accelerando ~~~~~ molto ~~~~~ prestissimo possibile! y SEQUE SENZA CAESURA

*fff*

Handwritten musical score for Violin (vln.), Clarinet (cl.), Violoncello (vcllo.), and Piano/Double Bass (Pfte.). The score includes performance instructions and dynamic markings (*fff*).

12 Atempo - Allegro

Handwritten musical score for measures 270-273. The score is for Violin (vln), Clarinet (cl), Violoncello (vcl), and Piano/Double Bass (p/te). The key signature has one sharp (F#). The time signature is 6/8. The tempo is Atempo - Allegro. The score includes dynamic markings: *ff* force, *p*, *sf*, and *ppicc.*. The violin part features a complex melodic line with many accidentals. The clarinet and piano parts provide harmonic support with chords and arpeggios.

Handwritten musical score for measures 274-277. The score is for Violin (vln), Clarinet (cl), Violoncello (vcl), and Piano/Double Bass (p/te). The key signature has one sharp (F#). The time signature is 6/8. The tempo is Atempo - Allegro. The score includes dynamic markings: *pizz.*, *arco*, *mp*, *f*, and *p*. The violin part continues with a complex melodic line. The clarinet and piano parts provide harmonic support with chords and arpeggios.

Handwritten musical score for measures 278-281. The score is for Violin (vln), Clarinet (cl), Violoncello (vcl), and Piano/Double Bass (p/te). The key signature has one sharp (F#). The time signature is 6/8. The tempo is Atempo - Allegro. The score includes dynamic markings: *pizz.*, *ff*, *mp*, and *p*. The violin part continues with a complex melodic line. The clarinet and piano parts provide harmonic support with chords and arpeggios.

Handwritten musical score for Violin (vn.), Clarinet (cl.), Violoncello (vcllo), and Piano/Flute (p/ftz).

Measures 280-285. The Violin part features a melodic line with trills and slurs. The Clarinet and Violoncello parts provide harmonic support with sustained notes and chords. The Piano/Flute part has a complex, rhythmic accompaniment.

Measures 280-285. The Violin part features a melodic line with trills and slurs. The Clarinet and Violoncello parts provide harmonic support with sustained notes and chords. The Piano/Flute part has a complex, rhythmic accompaniment.

Handwritten musical score for Violin (vn.), Clarinet (cl.), Violoncello (vcllo), and Piano/Flute (p/ftz).

Measures 286-290. The Violin part continues with a melodic line, including a trill. The Clarinet and Violoncello parts provide harmonic support. The Piano/Flute part features a complex, rhythmic accompaniment with a prominent bass line.

Measures 286-290. The Violin part continues with a melodic line, including a trill. The Clarinet and Violoncello parts provide harmonic support. The Piano/Flute part features a complex, rhythmic accompaniment with a prominent bass line.

Handwritten musical score for Violin (vn.), Clarinet (cl.), Violoncello (vcllo), and Piano/Flute (p/ftz).

Measures 291-295. The Violin part continues with a melodic line, including a trill. The Clarinet and Violoncello parts provide harmonic support. The Piano/Flute part features a complex, rhythmic accompaniment with a prominent bass line.

Measures 291-295. The Violin part continues with a melodic line, including a trill. The Clarinet and Violoncello parts provide harmonic support. The Piano/Flute part features a complex, rhythmic accompaniment with a prominent bass line.

13

vn. *sim.* *arco*

cl.

velo

196

pfe

vn.

cl.

velo

301

pfe

vn.

cl.

velo

305

pfe

Handwritten musical score for the first system, measures 309-312. The system includes staves for Violin (vln.), Clarinet (cl.), Viola (vcllo.), and Piano/Double Bass (p/te).

Measures 309-312 show complex melodic lines in the strings and woodwinds, with dynamic markings such as *mp* (mezzo-piano) and *sf* (sforzando).

Handwritten musical score for the second system, measures 313-316. The system includes staves for Violin (vln.), Clarinet (cl.), Viola (vcllo.), and Piano/Double Bass (p/te).

Measures 313-316 continue the melodic development, featuring dynamic markings like *f* (forte), *mp* (mezzo-piano), and *sf* (sforzando).

Handwritten musical score for the third system, measures 317-320. The system includes staves for Violin (vln.), Clarinet (cl.), Viola (vcllo.), and Piano/Double Bass (p/te).

Measures 317-320 show further melodic and harmonic progression, with dynamic markings including *f* (forte) and *mp* (mezzo-piano).



14

vn. *p* *soltanto sost.*

cl. *p* *sost.*

vl. *p*

321

pfte *mp* *f* *mp*

vn.

cl.

vl.

327

pfte *mp* *2* *p legg.*

15 Poco Più Mosso

vn. *ord.* *p* *sost.*

cl. *p* *sost.*

vl. *(w/c)*

333

pfte *legato* *5* *poco sf*

Handwritten musical score for measures 341-348. The score is written for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano/Flute (p/ft). The key signature is one sharp (F#). The time signature is 7/8. The music features a complex, flowing melody in the strings and woodwinds, with a prominent crescendo leading to a fortissimo (f) dynamic at measure 347. The piano part is mostly silent, with some low-register accompaniment.

Handwritten musical score for measures 349-354. The score is written for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano/Flute (p/ft). The key signature is one sharp (F#). The time signature is 7/8. The music continues the melodic development from the previous system, with a crescendo leading to a fortissimo (f) dynamic at measure 353. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes.

16

Handwritten musical score for measures 355-362. The score is written for Violin (vln.), Clarinet (cl.), Violoncello (vcllo), and Piano/Flute (p/ft). The key signature is one sharp (F#). The time signature is 7/8. The music features a complex, flowing melody in the strings and woodwinds, with a prominent crescendo leading to a fortissimo (f) dynamic at measure 361. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes.

363

vn. *mf* *p sost.*

cl. *p* *p sost.*

vl. *p* *p sost.*

pfe *p*

371

vn. *poco sf* *p sost.*

cl. *poco sf* *p sost.*

vl. *p* *poco sf* *p sost.*

pfe *p*

17

379

vn. *f*

cl. *p* *mf*

vl. *mf* *f*

pfe *f* *p*

Poco Sostenuto

Rit. ....

Handwritten musical score for the first system, measures 386-391. The system consists of three staves. The top staff has a treble clef and contains melodic lines with various dynamics including *mp legg.*, *mp*, *f*, and *p legg.*. The middle staff has a treble clef and contains melodic lines with dynamics *p*, *mp*, *mf*, *p*, *mf*, *p*, and *mf*. The bottom staff has a bass clef and contains harmonic accompaniment with dynamics *f*, *p*, *mf*, and *p sost.*. Measure numbers 386 and 391 are indicated in boxes.

(rit.) ..... A Tempo (col. vcl.)

Poco Sostenuto Rit.

Handwritten musical score for the second system, measures 392-401. The system consists of three staves. The top staff has a treble clef and contains melodic lines with dynamics *pp*, *mf*, *p*, *mf*, *p*, *mf*, and *p dolce espr.*. The middle staff has a treble clef and contains melodic lines with dynamics *mf*, *p*, *mf*, *p*, *mf*, and *p*. The bottom staff has a bass clef and contains harmonic accompaniment with dynamics *pp*, *pp*, and *mp*. Measure numbers 392 and 401 are indicated in boxes.

18

..... molto ..... A tempo

Handwritten musical score for the third system, measures 402-407. The system consists of three staves. The top staff has a treble clef and contains melodic lines with dynamics *p*, *mf*, *p*, *mf*, *p*, and *mf*. The middle staff has a treble clef and contains melodic lines with dynamics *p*, *mf*, *p*, *mf*, *p*, and *mf*. The bottom staff has a bass clef and contains harmonic accompaniment with dynamics *mp*, *f*, and *mp*. Measure numbers 402 and 407 are indicated in boxes.

Più calmo

411

412

413

414

415

416

417

418

pp da lontano

19 **A tempo**

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

438

rh. *mf* *pp* *p* *p* *mp* *mf*

cl. *mf* *pp* *p* *p* *mp* *mf*

celo *mf* *pp* *p* *p* *mp* *mf*

439

*mp* *pp* *mp*

poco ..... a ..... poco ..... piu ..... sostenuto ..... e ..... calmo ..... **20** ..... Sostenuto poco Calmo

448

rh. *pp* *p* *mf* *p* *f* *pp* *f*

cl. *pp* *p* *mf* *p* *f* *pp* *f*

celo *pp* *p* *mf* *p* *f* *pp* *f*

449

*p delicato*

457

rh. *ppp* *p* *mf* *ppp* *p* *mf* *ppp*

cl. *ppp* *p* *mf* *ppp* *p* *mf* *ppp*

celo *ppp* *p* *mf* *ppp* *p* *mf* *ppp*

458

*ppp lontano* *p come sopra.*

Handwritten musical score for 'Lullaby' by Debussy. The score is written for four parts: piano (ph.), oboe (ob.), violin (vcl.), and arpeggiated piano (A.P.P.). The piano part features a melodic line with a crescendo leading to a fortissimo (ppp) section. The oboe and violin parts provide harmonic support with sustained notes and arpeggiated figures. The arpeggiated piano part is characterized by rapid, arpeggiated chords. The score includes dynamic markings such as *pp*, *ppp*, and *ppp da lontano*. A rehearsal mark '466' is present in the piano part. The notation is in G major and 3/4 time, with a tempo marking of 'Andante'.

Handwritten musical score for Violin (vln), Clarinet (cl.), Cello (cello), and Piano (pfe). The score is written on four staves. The Violin, Clarinet, and Cello parts are in treble and bass clefs, while the Piano part is in grand staff (treble and bass clefs). The music features complex rhythms, including triplets and sixteenth notes, and dynamic markings such as *pp*, *ppp*, and *da lontano*. A bracket labeled "4-74" spans the first two measures of the Piano part. The score is marked with a 3/4 time signature and a 2/4 time signature.

A handwritten musical score for four instruments: Violin (vln), Clarinet (cl), Viola (vcl), and Piano (pfe). The score is written on five staves. The Violin, Clarinet, and Viola parts are in treble and bass clefs, while the Piano part is in grand staff (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with dynamics such as *p* (piano) and *tr* (trills). A tempo marking *tranquillo* is present. The score includes various musical notations like slurs, ties, and accidentals, and is signed "J. S. 1911" at the bottom right.

21

Come Prima

rh.

of in p sost.

ol.

mp

p

vcllo

487

release keys

pedal off gradually

rfte

rh.

poco a poco cresc. e più agitato

d.

3/8

2/4

3/8

2/4

mp

poco a poco più agitato

vcllo

p sost.

poco a poco cresc. e più agitato

494

rfte

3/8

2/4

3/8

2/4

rh.

f

d.

f

mp

p

f

f

f

vcllo

f

503

rfte



22 Poco Meno Mosso, Marcato

Handwritten musical score for measures 510-514. The score is for a string quartet (violin I, violin II, viola, and cello/double bass). The key signature is one sharp (F#). The time signature is 3/4. The tempo/mood is 'Poco Meno Mosso, Marcato'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *sfz* (sforzando). The measure numbers 510, 511, 512, 513, and 514 are indicated in the left margin.

Handwritten musical score for measures 515-519. The score continues the string quartet part. It includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *sfz* (sforzando). The measure numbers 515, 516, 517, 518, and 519 are indicated in the left margin.

23

Handwritten musical score for measures 520-524. The score continues the string quartet part. It includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *sfz* (sforzando). The measure numbers 520, 521, 522, 523, and 524 are indicated in the left margin.

521

rh.

cl.

vlc.

521

pfte

527

rh.

cl.

vlc.

527

pfte

*f feroce*

*f feroce*

*f feroce*

*pesante*

*p*

*sf*

*f pesante*

*f pesante*

532

rh.

cl.

vlc.

532

pfte

*f pes.*

*f pesante*

rh.  
cl.  
vcllo

537

ffz.

rh.  
cl.  
vcllo

541

rh.  
cl.  
vcllo

546

Colla clarinet

SOLO AD LIB.

24

Molto Più Allegro

Handwritten musical score for measures 552-557. The system includes staves for Flute (fl.), Oboe (ob.), Violoncello (vcllo), and Piano (pfe). The music is in 2/4 time. The flute part features a melodic line with trills and slurs. The oboe part has a rhythmic pattern of eighth notes. The cello part is mostly rests. The piano part has a bass line with trills and slurs. Dynamics include *ff*, *sf*, *sim.*, and *fp*.

Handwritten musical score for measures 558-563. The system includes staves for Violin (vln), Oboe (ob.), Violoncello (vcllo), and Piano (pfe). The violin part has a melodic line with trills and slurs. The oboe part has a rhythmic pattern of eighth notes. The cello part has a melodic line with trills and slurs. The piano part has a bass line with trills and slurs. Dynamics include *f*, *sf*, and *feroce*.

Handwritten musical score for measures 564-569. The system includes staves for Violin (vln), Oboe (ob.), Violoncello (vcllo), and Piano (pfe). The violin part has a melodic line with trills and slurs. The oboe part has a rhythmic pattern of eighth notes. The cello part has a melodic line with trills and slurs. The piano part has a bass line with trills and slurs. Dynamics include *f*, *sf*, and *ff*.





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# Shilbottle Cobbles

for Symphonic Wind Orchestra

Richard Hoadley



## Instrumentation

3 Flutes (1st also flauto piccolo)  
2 Oboes (1st also Cor Anglais)  
3 Clarinets in B flat  
2 Bassoons

Soprano Saxophone in B flat  
2 Alto Saxophones in E flat  
Tenor Saxophone in B flat  
Baritone Saxophone in E flat

3 Horns in F  
3 Trumpets in B flat  
2 Tenor Trombones  
Bass Trombone  
Euphonium  
Tuba

Percussion  
Pedal Timpani

Glockenspiel  
Suspended Cymbals  
Bass Drum  
Tam-tam

String Bass

## Score in C

Glockenspiel sounds two octaves higher than written  
Piccolo sounds one octave higher than written  
Double-bass sounds one octave lower than written



Moderato ♩ = 70

♩ = ♩

3 Flutes

2 Oboes

1 COR  
ANGELUS

3 Clarinets  
(Bb)

Bass  
Clarinet

2 Bassoons

Moderato ♩ = 70

♩ = ♩

Sop.

2 Alti

Saxophones

(Bb) Ten.

(Bb) Bar.

Moderato ♩ = 70

♩ = ♩

3 Horns  
(F)

3 Trumpets  
(Bb)

3 Trombones

Euph.

Tuba

Moderato ♩ = 70

♩ = ♩

String  
Bass.

Timp.

B-drum

T-bm.

cym.

Handwritten musical score for a large orchestra and vocal soloist. The score is divided into three systems. The first system includes 3 Flutes, 2 Oboes, 3 Clarinets (Bb), Bass Clarinet, 2 Bassoons, Soprano, 2 Alto Saxophones, 3 Tenor Saxophones, 3 Horns (F), 3 Trumpets (Bb), 3 Trombones, Euphonium, and Tuba. The second system includes 3 Flutes, 2 Oboes, 3 Clarinets (Bb), Bass Clarinet, 2 Bassoons, Soprano, 2 Alto Saxophones, 3 Tenor Saxophones, 3 Horns (F), 3 Trumpets (Bb), 3 Trombones, Euphonium, and Tuba. The third system includes 3 Flutes, 2 Oboes, 3 Clarinets (Bb), Bass Clarinet, 2 Bassoons, Soprano, 2 Alto Saxophones, 3 Tenor Saxophones, 3 Horns (F), 3 Trumpets (Bb), 3 Trombones, Euphonium, and Tuba. The score features various musical notations including notes, rests, dynamics (mp, p, f), and articulation marks.

2

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

3

3

2

5

2

Sop.

2 Alto

Saxophones

(Bb) Ten.

(Bb) Bar.

3

3

2

5

2

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

3

3

2

5

2

String Bass

pizz.

arco

p

pizz.

mp

Timp. 1.

2.

3.

4.

3

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

*p*

2/4 <sup>28</sup>

5/8 <sup>2+3</sup>

2/4

Sop.

2 Alto Saxophones (Bb)

(Bb) Bar.

2/4 <sup>28</sup>

5/8 <sup>2+3</sup>

2/4 <sup>3</sup>

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

2/4 <sup>28</sup>

5/8 <sup>2+3</sup>

2/4 <sup>3</sup>

String Bass

*(pizz.)*

1.

2.

3.

4.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

Sop.

2 Alt.

Saxophones

(Bb) Ten.

(Bb) Bar.

3 Horns (F)

3 Trumpets (BB)

3 Trombones

Euph.

Tuba

String Bass

1.

2.

Timpani

Cym.

4 poco meno mosso, non giusto

3 Flutes

2 Oboes  
*p espr., dolce*

3 Clarinets  
(Bb)

Bass Clarinet

2 Bassoons  
*p #45*

48 poco meno mosso, non giusto

Sop.

Alt.

Saxophones  
(Bb) Ten.

(Bb) Bar.

48 4 poco meno mosso, non giusto

3 Horns  
(F)

3 Trumpets  
(Bb)

3 Trombones

Euph.

Tuba

48 4 poco meno mosso, non giusto

String Bass  
*arco*  
*p*

Timp.

vb.

T. am.

4 Drums.  
*ben. rit.*  
*(tenor drum.)*  
*pp*

5

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

55

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3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

61

Sop.

Alti.

Saxophones (Bb) Ten.

(Bb) Bar.

62

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

63

String Bass

64

Timp. 1

vib. 2

T-bm. 3

Cym. 4

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1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

1518

1519

1520

<



$P = \dots$

9

7

3 Flutes  
(sotto voce)

2 Oboes  
(sotto voce)

3 Clarinets (Bb)  
(sotto voce)

Bass clarinet

2 Bassoons

76

Sop.  
p dolce

Alt.  
p dolce

Saxophones  
(Bb) Ten.  
p dolce

(Bb) Bar.  
p dolce

7

3 Horns (F)

3 Trumpets (Bb)  
1. 2. 3. CON SORD.  
s. pp sotto voce

3 Trombones  
CON SORD.  
pp sotto voce

Euph.

Tuba

76

7

String Bass.

vib.

Glock.

Cym.

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

*p sotto voce*

83

(Bb) Sax.  
(Eb) Alto Saxophones  
(Bb) Tenor  
(Bb) Bar.

83

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

*p sotto voce*

83

String Bass  
Timp.  
Vib.  
Glock.  
Cym.

*pizz. mf*

*arco*

*pp*

*mp*

83

[illegible]





3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

*poco accel.* *1. sempre* *dolce ad lib.* *piu mosso*

Sop.  
Alt.  
Saxophones  
(Bb) Ten.  
(Bb) Bar.

*poco accel.* *piu mosso*

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

*poco accel.* *piu mosso*

String Bass  
Timp.  
Vib.  
Tbn.  
Cym.

*poco accel.* *piu mosso*

10

rit. meno mosso  
come sopra

8vo. a2.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

Sop.

Alti.

Saxophones

(Bb) Ten.

(Bb) Bar.

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

String Bass

Temp.

T-tan.

gym.

p sotto voce

p

f

mp

rit. meno mosso  
come sopra

rit. meno mosso  
come sopra

1. 2. CON SORD.

1. 2. CON SORD.

pp L.V.

Handwritten musical score for a large orchestra, featuring multiple staves and instruments. The score is divided into three systems, each containing five staves. The instruments listed on the left are:

- 3 Flutes
- 2 Oboes
- 3 Clarinets (Bb)
- Bass Clarinet
- 2 Bassoons
- (Bb) Sop.
- (Eb) Alto
- Saxophones
- (Bb) Ten.
- (Bb) Bar.
- 3 Horns (F)
- 3 Trumpets (Bb)
- 3 Trombones
- Euph.
- Tuba
- String Bass
- Timp. 1
- Glock 2
- Cym. 4

The score includes dynamic markings such as *f*, *p*, *mf*, and *p sempre*. It also features tempo and performance instructions: *poco accel.* and *3/4* (transitioning to *4/4*). The score is marked with measure numbers 118, 119, and 120. The bottom of the page shows the page number 16.



*dolce ad lib.* **|||** *allegro* *rit.*

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

**|||** *allegro* *rit.*

Sop.  
Alto  
Saxophones (Bb) Ten.  
(Bb) Bar.

**|||** *allegro* *rit.*

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

2, 3.  
1, 2, 3.  
12, 3. SENZA SOF.

**|||** *allegro* *rit.*

String Bass

*1. v.*

12 allegro giusto  $\text{♩} = 126$

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

12 allegro giusto  $\text{♩} = 126$

Sop.  
2 Alt.  
Saxophones (Bb) Ten.  
(Bb) Bar.  
TAVOR  
BARITONE  
TAVOR  
BARITONE  
ff pes.

12 allegro giusto  $\text{♩} = 126$

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba  
ff pes.  
ff pes.  
ff pes.  
ff pes.  
ff pes.

12 allegro giusto  $\text{♩} = 126$

String Bass  
f  
p  
mp  
ff pes.

1.  
2.  
3.  
4.

Handwritten musical score for a large orchestra, featuring multiple staves for woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *f*, *p*, *sf*, and *mf*, and includes the word *pick* above the first staff. The score is divided into measures, with some measures marked with the number 13. The instruments listed on the left include:

- 3 Flutes
- 2 Oboes
- 3 Clarinets (Bb)
- Bass Clarinet
- 2 Bassoons
- Sop.
- 2 Alto Saxophones
- (Bb) Tenor Saxophone
- (Bb) Baritone Saxophone
- 3 Horns (F)
- 3 Trumpets (Bb)
- 3 Trombones
- Euph.
- Tuba
- String Bass
- Tmp.
- B-Drum
- 3.
- 4.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page number 19 is written at the bottom center.

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

1: piece at p  
2: 1 muta in flauto.  
mp sost.  
mp sost.  
mp sost.  
mp sost.

152

3  
4

Sax.  
Alto  
Saxophones (Bb)  
(Bb) Bar.

mp  
f

153

3  
4

3 Trumpets (F)  
3 Trompes (Bb)  
3 Trombones  
Euph.  
Tuba

CONCORD.  
p  
p#2

154

3  
4

String Bass.  
Timp. 1.  
B-drum 2  
Glock.  
cym. 4.

VIBRAPHONE  
p  
gliss to the top!  
mf  
p

155

3  
4

14

4 7 2 2

3 Flutes

1. p dolce

2 Oboes

3 Clarinets (Bb)

1. p dolce

Bass Clarinet

2 Bassoons

14

3 3 2 5 2 3 2

Sop.

Alt.

Saxophones

(Eb) Ten.

(Bb) Bar.

14

3 3 2 5 2 3 2

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

14

3 3 2 5 2 3 2

String Bass

1.

2.

3.

4.

15

poco sostenuto

3 Flutes

2 Oboes

3 Clarinets  
(2b)

Bass  
Clarinets

2 Bassoons

3/4

2/4 15

poco sostenuto

3/4

2/4

(Bb) Sop.

(Bb) Alt.

Saxophones

(2b) Ten.

(Bb) Bar.

3/4

2/4 15

poco sost.

3/4

2/4

3 Horns  
(F)

3 Trumpets  
(Bb)

3 Trombones

Euph.

Tuba

3/4

2/4 15

poco sost.

3/4

2/4

String  
Bass

pizz. p

arco p

Timp.

2.

3.

4.



a tempo

16

3 Flutes

2 Oboes

3 Clarinets  
(Bb)

Bass  
Clarinet

2 Bassoons

Sop.

Alti.

Saxophones

(2b) Ten

(Bb) Bar.

3 Horns  
(F)

3 Trumpets  
(Bb)

3 Trombones

Euph.

Tuba

String  
Bass

Timp. 1.

2.

3.

4.

Handwritten musical score for a large ensemble, featuring woodwinds, brass, strings, and percussion. The score is divided into systems, with measures 188, 193, and 199 marked.

**Woodwinds:**

- 3 Flutes
- 2 Oboes
- 3 Clarinets (Bb)
- Bass Clarinet
- 2 Bassoons
- (Bb) Sop.
- (Eb) Alto
- Saxophones
- (Bb) Ten.
- (Eb) Bar.

**Brass:**

- 3 Trumpets (F)
- 3 Trompets (Bb)
- 3 Trombones
- Euph.
- Tuba

**Strings:**

- String Bass

**Percussion:**

- Timp. 1
- B-drum 2
- 3.
- 4.

**Measure 188:** Features woodwinds and bassoons. Dynamics include *mp* and *p*. A *legg.* (legger) marking is present.

**Measure 193:** Features woodwinds, brass, and strings. Dynamics include *p*, *mp*, *mf*, and *f*. A *legg.* marking is present.

**Measure 199:** Features woodwinds, brass, and strings. Dynamics include *p*, *mp*, *mf*, and *f*. A *legg.* marking is present.

**Time Signatures:** 3/4 and 2/4 are indicated below the woodwind and string staves.



3 Flutes

2 Oboes

3 Clarinets (26)

Bass Clarinet

2 Bassoons

103

GP

Sop.

Alt.

Saxophones

(26) Ten

(26) Bar.

103

GP

3 Horns (F)

3 Trumpets (BB)

3 Trombones

Euph.

Tuba

103

GP

String Bass

Timp. 1.

B. Drum 2.

Glock.

Cym. 4.

ppp non cresc.

17

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

17

Sop.

2 Alt.

Saxophones (Bb) Ten.

(Bb) Bar.

17

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

17

String Bass.

Timp.

vib.

glock.

cym.

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass clarinet  
2 Bassoons



Handwritten musical score for the woodwind section. It includes staves for 3 Flutes, 2 Oboes, 3 Clarinets (Bb), Bass clarinet, and 2 Bassoons. The notation is dense with many notes, rests, and dynamic markings such as *f*, *sf*, and *sfz*.

Sop.  
Alti.  
Saxophones  
(Bb) Ten.  
(Bb) Bar.



Handwritten musical score for the vocal and saxophone section. It includes staves for Soprano (Sop.), Alto (Alti.), Saxophones, (Bb) Tenor (Ten.), and (Bb) Baritone (Bar.). The notation shows vocal lines with lyrics and saxophone accompaniment.

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba



Handwritten musical score for the brass section. It includes staves for 3 Horns (F), 3 Trumpets (Bb), 3 Trombones, Euphonium (Euph.), and Tuba. The notation features various brass instruments with dynamic markings like *f*, *sf*, and *sfz*.

String Bass.



Handwritten musical score for the String Bass. The notation includes dynamic markings such as *pizz*, *sf*, and *sfz*.

Timp. 1.  
2.  
Glock. 3.  
4.



Handwritten musical score for the percussion section. It includes staves for Timpani 1 (Timp. 1.), Timpani 2 (2.), Glockenspiel 3 (Glock. 3.), and Glockenspiel 4 (4.). The notation shows rhythmic patterns and dynamic markings like *sf* and *sfz*.

poco rit

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

*poco*

*p*

*f*

poco rit

Saxophones

(Bb) Ten.

(Bb) Bar.

*f*

*p*

poco rit

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

*f*

*p*

poco rit

String Bass

*t*

*t*

18a tempo

3 Flutes

2 Oboes

3 Clarinets (28)

Bass Clarinet

2 Bassoons

223 18 3 2

(Bb) Sop.

(Eb) Alto

Saxophones

(Eb) Ten.

(Bb) Bar.

223 18a tempo 3 2

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

223 18a tempo 3 2

String Bass.

Timp. 1.

B. Drum 2

Glock 3

Qm. 4.

# 19 leggiero

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

*soundings pitch*

*pice. as played.*

*poco sf p*

*poco sf p*

*poco sf p*

*1.*

## 19 233 leggiero

Sop.

Alt.

Soprano

(Bb) Ten.

(Bb) Bar.

## 19 233 leggiero

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

*123. CONCORD.*

*poco sf*

*CON SORD.*

*CON SORD.*

## 19 233 leggiero

String Bass

1.

2.

Glock.

Cym.

20

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

243

20

Sop.

2 Alt.

Saxophones

(Bb) Ten.

(Bb) Bar.

243

20

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

1. 2. CONCORD.

20

String Bass

Trp. 1.

Vib. 2.

Glck. 3.

Cym. 4.

pizz mf

mp

sacco

poco sf



3 Flutes  
2 Oboes  
3 Clarinets (2b)  
Bass Clarinet  
2 Bassoons

253

Sop.  
2 Alto Saxophones  
(2b) Ten.  
(2b) Bar.

253

3 Trombones (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

253

String Bass  
Timp.  
Bdrum 2.  
glock.  
cym.

253



21

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

263

21

Sop.  
2 Hi.  
Saxophones  
(Eb) Ten  
(Bb) Bar.

263

21

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

263

21

String Bass  
Timp. 1.  
4 DRUMS  
glock. 3.  
Cym. 4.

263

21

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- 3 Flutes
- 2 Oboes
- 3 Clarinets (Bb)
- Bass Clarinet
- 2 Bassoons
- 2 Saxophones (Bb)
- 3 Trumpets (F)
- 3 Trombones
- Euphonium
- Tuba
- String Bass
- Timpani
- 4 Drums
- Glockenspiel
- Cymbals

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- 22** (boxed) appearing multiple times, likely indicating a rehearsal mark.
- p sotto voce** (piano, sotto voce) appearing in several staves.
- mp** (mezzo-piano) appearing in several staves.
- CON BORD.** (Con Bordo) appearing in the Trombone section.
- To 4 DRUMS** appearing in the Cymbal part.

The score is written in a clear, legible hand, with some corrections and annotations visible. The overall layout is organized, with staves grouped by instrument family.

3 Flutes *p sotto voce*

2 Oboes

3 Clarinets (Eb) *p sotto voce*

Bass Clarinet

2 Bassoons

285

*R*

Sop.

Alt.

Saxophones (Eb) Ten.

(Eb) Bar.

285

3 Horns (F) *p sotto voce*

3 Trumpets (Bb) *p sotto voce*

3 Trombones *p sotto voce*

Euph.

Tuba *p sotto voce*

293

String Bass *arco* *bliss*

1. DRUMS

3. DRUMS

4. DRUMS

33

23

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

23

3 4 2 4

Saxophones  
(2b) Ten  
(Bb) Bar.

23

3 4 2 4

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

23

CON SORD. p i

mp

3 4 2 4

String Bass  
Timp. 1.  
2.  
Glock. 3.  
4.

23

pizz. arco

p pp

24

3 Flutes

2 Oboes

3 Clarinets (Eb)

Bass Clarinet

2 Bassoons

24

Sop.

Alti

3 Saxophones (Eb)

(Eb) Bar.

24

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

(CONCORD.)

(CAN. SORD.)

(SENZA SORD.)

24

String Bass

Timp. 1.

DRUMS 2.

3.

DRUMS 4.

pizz.

p leggiero

p leggiero

25

3 Flutes  
2 Oboes  
3 Clarinets (2b)  
Bass Clarinet  
2 Bassoons

*p dolce*  
*p dolce*  
*p dolce*

*1. poco at pitch*  
*2. poco - a - poco - crescendo*  
*3. poco - a - poco - crescendo*

*2. poco - a - poco - crescendo*

*p poco - a - poco - crescendo*

25

(Bb) Sop.  
(Bb) Alto  
Saxophones  
(2b) Ten.  
(2b) Bar.

*p dolce espr.*  
*poco - a - poco - crescendo*  
*poco - a - poco - crescendo*  
*poco - a - poco - crescendo*

25

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

*123 CONSOLO.*

25

String Bass  
Timp.

*2400*  
*pp*  
*TO TAM-TAM*

36



3 Flutes *poco - a - poco - crescendo*

2 Oboes *ob. 2: poco - a - poco - crescendo*

3 Clarinets (2b)

Bass Clarinet

2 Bassoons *poco - a - poco - cresc.*

311

Sop. *poco - a - poco - crescendo*

Alti.

Saxophones (2b) Ten. *poco - a - poco - cresc.*

(2b) Bar. *poco - a - poco - crescendo*

311

3 Horns (F) *poco - a - poco - crescendo*

3 Trumpets (Bb) *mp* 1. 2. 3. SENZA SORD.

3 Trombones *mp* SENZA SORD.

Euph.

Tuba *mp*

311

Snare & Bass *poco - a - poco - crescendo*

Timpani 1. *p poco cresc.*

2. *poco a poco crescendo*

Tubas 3. *poco a poco crescendo*

4.

26 poco sostenuto: l'istesso tempo

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

26 4 poco sostenuto: l'istesso tempo

Saxophones (Bb) Tenor  
(Bb) Baritone

26 4 poco sostenuto: l'istesso tempo

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euphonium  
Tuba

26 4 poco sostenuto: l'istesso tempo

String Bass  
Timp. 1  
Bdm 2  
Tm-bn 3  
cym. 4



3 Flutes  
2 Oboes  
3 Clarinets (2x)  
Bass Clarinet  
2 Bassoons

325

(Bb) Sop.  
(Ab) Alt.  
Saxophones  
(Eb) Ten.  
(Eb) Bar.

325

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

325

String Bass

pizz. arco

Timp. I  
vib.  
T-tam.  
drums. 4.

3 Flutes

2 Oboes

3 Clarinets (2b)

Bass Clarinet

2 Bassoons

332

27

Saxophones (2b) Ten

(2b) Bar.

332

27

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

332

27

String Bass

Temp. 1.

DRUMS 2.

pp

Tromb. 3.

4.

3 Flutes

2 Oboes

3 Clarinets (Eb)

Bass Clarinet

2 Bassoons

339

Saxophones (2b) Ten

(2b) Bar.

339

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

339

String Bass

Timp. 1

DRUMS 2

T-toms

DRUMS 4

41

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

346

28

Sop.  
Alto  
Saxophones (Bb)  
Tenor  
Baritone

346

28

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euphonium  
Tuba

346

28

String Bass  
Timpani 1  
Drums 2  
Toms  
Drums 4





sempre rit. rit.

3 Flutes

2 Oboes

3 Clarinets (Eb)

Bass Clarinet

2 Bassoons

360 sempre rit. rit.

Sop.

Alti

Saxophones

(2b) Ten

(2b) Bar.

360 sempre rit. rit.

3 Horns (F)

3 Trumpets (3b)

3 Trombones

Euph.

Tuba

260 sempre rit. rit.

String Bass

Timp. 1.

Drum 2.

Cym. 4.

Glck. 3.

sound 1/2 higher

p

29 desolato con rubato ♩ = 100c.

3 Flutes *p dolce*

2 Oboes *p dolce*

3 Cornets (2p)

2 Bassoons

267

29 desolato con rubato ♩ = 100c.

Saxophones (2p)

(2p) Bar.

267

29 desolato con rubato ♩ = 100c.

3 Horns (F)

3 Trumpets (Bb)

3 Trombones *CONCORD*

Euph.

Tuba

267

29 desolato con rubato ♩ = 100c.

String Bass

Tmp. 1

Drums 2 *SPIN-HARD STICKS*

Glock 3

Cymbal *COAT*

4 *soft sticks*

Tenor Drum *steady drum*

ppp

3 Flutes  
2 Oboes  
3 Clarinets (2B)  
Bass Clarinet  
2 Bassoons

374

pp mp pp pp

Sop.  
Alti  
Saxophones  
(2B) Sax.  
(2B) Bar.

374

3 Trbns (F)  
3 Trumpets (BB)  
3 Trombones  
Euph.  
Tuba

374

pp p

String Bass

Timp. 1.  
Timp. 2.  
Timp. 3.  
4

pp pp pp pp pp

5

ppp



30

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

2. p

p

381

30 3/4 4/4

Saxophones (Bb) Ten.

(Bb) Bar.

p

381

30 3/4 4/4

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

381

30 3/4 4/4

String Bass

Timp 1.

2. pp

3.

4.

Handwritten musical score for a large orchestra and vocal soloist. The score is divided into systems, with measures 387, 389, and 390 marked. The instruments and parts are listed on the left:

- 3 Flutes
- 2 Oboes
- 3 Clarinets (Bb)
- Bass Clarinet
- 2 Bassoons
- Sop.
- Alti.
- Saxophones (Bb) Ten.
- (Bb) Bar.
- 3 Horns (F)
- 3 Trumpets (Bb)
- 3 Trombones
- Euph.
- Tuba
- String Bass.
- Timp. 1.
- B-drum 2.
- T-bm. 3.
- Cym. 4.

The score includes various musical notations such as notes, rests, and dynamic markings (mp, pp, ppp, p, f, sfz, sfz2, sfz3, sfz4, sfz5, sfz6, sfz7, sfz8, sfz9, sfz10, sfz11, sfz12, sfz13, sfz14, sfz15, sfz16, sfz17, sfz18, sfz19, sfz20, sfz21, sfz22, sfz23, sfz24, sfz25, sfz26, sfz27, sfz28, sfz29, sfz30, sfz31, sfz32, sfz33, sfz34, sfz35, sfz36, sfz37, sfz38, sfz39, sfz40, sfz41, sfz42, sfz43, sfz44, sfz45, sfz46, sfz47, sfz48, sfz49, sfz50, sfz51, sfz52, sfz53, sfz54, sfz55, sfz56, sfz57, sfz58, sfz59, sfz60, sfz61, sfz62, sfz63, sfz64, sfz65, sfz66, sfz67, sfz68, sfz69, sfz70, sfz71, sfz72, sfz73, sfz74, sfz75, sfz76, sfz77, sfz78, sfz79, sfz80, sfz81, sfz82, sfz83, sfz84, sfz85, sfz86, sfz87, sfz88, sfz89, sfz90, sfz91, sfz92, sfz93, sfz94, sfz95, sfz96, sfz97, sfz98, sfz99, sfz100). The time signature is 2/4.

allegro come sopra ♩ = 126

3 Flutes  
2 Oboes  
3 Clarinets (2b)  
Bass Clarinet  
2 Bassoons

3 allegro come sopra ♩ = 126

Saxophones  
(2b) Ten  
(B) Bar.

3 allegro come sopra

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

3 allegro come sopra

String Bass

32

a2

3 Flutes

2 Oboes

3 Clarinets  
(Bb)

Bass  
clarinet

2 Bassoons

32

Saxophones

(Bb) Ten

(Bb) Bar.

32

3 Horns  
(F)

3 Trumpets  
(Bb)

3 Trombones

Euph.

Tuba

32

String  
Bass

Empty musical staves for additional instruments.

pesante

poco a poco dim.

3 Flutes

2 Oboes

3 Clarinets  
(Bb)

Bass  
Clarinets

2 Bassoons

pesante

poco a poco dim.

Saxophones

(Bb) Ten.

(Bb) Bar.

pesante

poco a poco dim.

3 Horns  
(F)

3 Trumpets  
(Bb)

3 Trombones

Euph.

Tuba

pesante

poco a poco dim.

String  
Bass.

Timp.

Vib.

33

3 Flutes

2 Oboes

3 Clarinets (E♭)

Bass Clarinet

2 Bassoons

33

Saxophones

(E♭) Ten

(B♭) Bar.

33

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

33

String Bass

Tempo

vi.



36

3 Flutes  
2 Oboes  
3 Clarinets (2x)  
Bass Clarinet  
2 Bassoons

36

477  
Sop.  
2 Alto  
Saxophones (2x)  
(2) Bar.

36

477  
3 Horns (F)  
3 Trumpets (BB)  
3 Trombones  
Euph.  
Tuba

36

477  
String Bass  
Timp.  
B. Drum  
3.  
Cym.

3 Flutes

2 Oboes

3 Clarinets (Eb)

Bass Clarinet

2 Bassoons

Sop.

Alti

Saxophones (Eb)

(Bb) Bar.

3 Horns (F)

3 Trumpets (BB)

3 Trombones

Euph.

Tuba

String Bass.

Tempo 1.

Bdrum 2.

glock. 3.

ym. 4.

stacc. mp

1. 2.

mp

5 2 4

487

5 2 4

1. 2.

CON SORD.

CON SORD.

CON SORD.

5 2 4

487

5 2 4

pizz. p

mf

mf



37  
picc. 2.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

497

37

Sop.

Alti.

3 Saxophones (Bb) Ten

(Bb) Bar.

497

37

3 Trumpets (F)

3 Trombones (Bb)

3 Trombones

Euph.

Tuba

CON SORD.

SENZA SORD.

497

37

String Bass.

Timp. 1.

Bdrum 2.

Snare 3.

Cym. 4.

Pizz.

38

sub. molto  
rit. a tempo

3 Flutes

2 Oboes

3 Clarinets (E♭)

Bass Clarinet

2 Bassoons

507

38

3/4 2/4

3 sub. molto  
8 rit. a tempo

Sop.

Alto

Saxophones (E♭)

(B♭) Bar.

507

38

3/4 2/4

3 sub. molto  
8 rit. a tempo

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

507

38

3/4 2/4

3 sub. molto  
8 rit. a tempo

CONCORD

String Bass

38

sub. molto  
rit. a tempo

3/4 2/4 3/8 2/4

Timp. 1

B/um 2

Snk. 3

cym. 4

pp

39

3 Flutes

2 Oboes

3 Clarinets  
(2e)

Bass  
Clarinet

2 Bassoons

517

5  
8

39  
3  
4

2  
4

6  
8

2  
4

Saxophones

(2e) Ten

(Bb) Bar.

517

5  
8

39  
3  
4

2  
4

6  
8

2  
4

3 Horns  
(F)

3 Trumpets  
(Bb)

3 Trombones

Euph.

Tuba

517

5  
8

3  
4

2  
4

6  
8

2  
4

String  
Bass

39

Timp. 1.

B-drum 2.

glck. 3.

cym. 4.

mf. p

40

8 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

40

Sop.  
2 Alt.  
Saxophones (Eb) Ten.  
(Bb) Bar.

40

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

40

String Bass  
Timp. 1.  
Vib. 2.  
Glock 3.  
Cym. A.

3 Flutes  
2 Oboes  
3 Clarinets (Bb)  
Bass Clarinet  
2 Bassoons

537

This system contains the staves for 3 Flutes, 2 Oboes, 3 Clarinets (Bb), Bass Clarinet, and 2 Bassoons. The music is written in a complex, multi-measure format with various dynamics and articulations. The key signature has one sharp (F#).

Sop.  
Alti.  
Saxophones  
(Bb) Ten.  
(Bb) Bar.

537

This system contains the staves for Soprano (Sop.), Alto (Alti.), Saxophones, (Bb) Tenor (Ten.), and (Bb) Baritone (Bar.). The vocal parts have lyrics written below them. The saxophone parts are also written in a complex, multi-measure format.

3 Horns (F)  
3 Trumpets (Bb)  
3 Trombones  
Euph.  
Tuba

537

This system contains the staves for 3 Horns (F), 3 Trumpets (Bb), 3 Trombones, Euphonium (Euph.), and Tuba. The brass parts are written in a complex, multi-measure format with various dynamics and articulations.

String Bass  
Timp. 1.  
2.  
Glock. 3.  
4.

537

This system contains the staves for String Bass, Timpani 1 (Timp. 1.), Timpani 2 (Timp. 2.), Glockenspiel 3 (Glock. 3.), and Glockenspiel 4 (Glock. 4.). The string bass part has lyrics written below it. The percussion parts are written in a complex, multi-measure format.

[illegible]



41 piu mosso ♩ = 132-138

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

41 piu mosso ♩ = 132-138

Sop.

2 Viols

Saxophones (Bb) Ten

(Bb) Bar.

41 piu mosso ♩ = 132-138

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

41 piu mosso ♩ = 132-138

String Bass

Timp 1.

B-drum 2.

Tom 3.

Cym. 4.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

Sop.

2 Alto Saxophones (Bb)

(Bb) Bar.

3 Trumpets (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

String Bass

Triap. 1

vib. 2

glck. 3

Cym. 4



*poco - a - poco - cresc.*

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

574 *poco - a - poco - cresc.*

Sop.

2 Alti

Saxophones

(Bb) Ten.

(Bb) Bar.

574 *poco - a - poco - cresc.*

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

574 *poco - a - poco - cresc.*

String Bass

Timp.

2

Glock.

3

4

42

allegro

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

(ff sost.)

sub. dim.

mp

p

42

584

allegro

Saxophones

(Bb) Ten.

(Bb) Bar.

42

594

allegro

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

123. SENZA BORD.

42

684

allegro

String Bass

Timp. 1.

2.

3.

4.

mf

cres. non rit.

lv.

lv.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

591

Saxophones

(Bb) Ten.

(Bb) Bar.

591

3 Horns (F)

3 Trumpets (Bb)

CON. SORD.

3 Trombones

Euph.

Tuba

591

String Bass.

arco *mf*

*sul E* *gliss.*

*p pizz.*

Timp. 1.

Drum 2.

Glock 3.

Cym. 4.

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# Three Pieces for Two Pianos

Richard Hoadley



# I Chorales

con libera: senza tempo giusto

fast (but not presto), fluid, non giusto, quasi glissando

1

UNA  
CORDA

p.

sempre pp

8vo basso

sempre con ped →

molto poco cresc.

con libera: senza tempo giusto

fast (but not presto), fluid, non giusto, quasi glissando

2

UNA  
CORDA

p.

sempre pp

8vo basso

sempre con ped →

molto poco cresc.

1

2

(ped)

gradually release ped.

p

lunga

lunga

(ped)

gradually release ped.

p

1 come sopra

1

poco cresc.

con ped.

(ped.)... gradually release ped...

1 5 come sopra

2

poco cresc.

con ped.

(ped.)... gradually release ped...

1 2 come sopra

p

(off)

p

mp con ped...

poco cresc.

2 2 come sopra

p

(off)

p

mp con ped...

poco cresc.

Handwritten musical score for two staves, labeled 1 and 2. Each staff has a treble and bass clef. Staff 1 has a tempo marking "a tempo  $\text{♩} = 55$ : calmo, con un poco ritmico" and a box with the number 3. Staff 2 has a tempo marking "a tempo  $\text{♩} = 55$ : calmo, con un poco ritmico" and a box with the number 2. Both staves have a "p" (piano) marking and a "gradually release ped." instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for two staves, labeled 1 and 2. Staff 1 has a treble and bass clef with dense chords and a "rit." marking. Staff 2 has a treble and bass clef with triplets and a "rit." marking. Both staves end with a "4 piu mosso  $d=60$ : giusto e intenso" instruction. A dashed line connects the end of staff 1 to the start of staff 2.



1 *ad lib.* a tempo  $\text{♩} = 60$

2 *ad lib.* a tempo  $\text{♩} = 60$

1 *ad lib.* 6 a tempo  $\text{♩} = 65$

2 *ad lib.* 6 a tempo  $\text{♩} = 65$

1 *ad lib.* a tempo ( $\text{♩} = 65$   $\text{♩} = 130$ ) 7

2 *ad lib.* a tempo  $\text{♩} = 65$  7

1 *ad lib.* (L.V.) PAUSA AD LIB. *a* (♩=130) tempo 7 *p delicato*

2 *ad lib.* PAUSA AD LIB. *a* (♩=130) tempo 47

1 *a tempo* *sopra voce* *mp*

2 *a tempo* *sott. voce* *poco sf* *f* *bro* *basso* 2 3 4

1 *the 'melody' gradually becomes lost* *poco accel.* 9 *fluid, delicate* *sotto voce*

2 *pp sotto voce* 3 4 5 *poco accel.* 9 *p veloce, delicato, sotto voce* *sf imp.*

Handwritten musical score for two staves, labeled 1 and 2. The score is in G major (one sharp) and 4/4 time. Staff 1 has a treble clef and staff 2 has a bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Performance markings include "poco accel.", "colla parte", "ad lib.", "poco sf", "sim.", "p", "f", "p delirato", and "f". A large "10" is circled in both staves, indicating a ten-measure rest. The score ends with a double bar line and a final "f" marking.

Handwritten musical score for two staves, numbered 1 and 2. Staff 1 is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various dynamics including "dolce, delicato, fluid.", "poco", "p", "f", and "p". Staff 2 is a bass clef with a key signature of one flat. It contains a rhythmic accompaniment with dynamics like "sf", "p", "pp (bre)", and "f". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

1 **11** *molto giusto* ♩ = 140

2 **11** *molto giusto* ♩ = 140

Handwritten musical score for two staves. The first staff is marked with a box containing '11' and the tempo 'molto giusto' with a quarter note equal to 140. The second staff is also marked with a box containing '11' and the same tempo. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *f*, *p*, *sf*, and *poco sf*. There are also some handwritten notes like '(p)' and 'y'.

1

2

Handwritten musical score for two staves. The first staff has a box with '82' and the second with '81'. The music continues with complex rhythmic patterns. Dynamic markings include *sf*, *p*, and *f*. There are also some handwritten notes like 'y' and 'z'.

1 **12** *meccanico*

2 **12** *meccanico*

Handwritten musical score for two staves. The first staff is marked with a box containing '12' and the tempo 'meccanico'. The second staff is also marked with a box containing '12' and the tempo 'meccanico'. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *sf*, *sub. pp*, *p*, *ff*, and *mf*. There are also some handwritten notes like 'y' and 'z'.

\* ossia

Handwritten musical score for two staves. Staff 1 is marked '1' and Staff 2 is marked '2'. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'poco a poco piu legato' above Staff 1, 'f (ma sotto voce)' above Staff 2, and 'CLORALE' at the end of Staff 2. A box containing the number '93' is present on the left side of Staff 1.

[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. There are also dynamic markings such as *sf* (sforzando) and *f* (forte). The score is written in a clear, legible hand.

15

1

2

108

1

2

113

16 in tempo  $\text{♩} = 70$ : piu ad libitum

1

2

118

16  $\frac{4}{2}$  (3) in tempo  $\text{♩} = 70$ : piu ad libitum

cresc. e accel.

1 *accel.*  $\text{♩} = 190$  *non giusto* *passibile* *doppio più mosso*  $\text{♩} = 120$   $\text{♩} = 60$  *non giusto*

2 *124 accel.*  $\text{♩} = 190$  *non giusto* *come together, pause, then go on* *doppio più mosso*  $\text{♩} = 120$   $\text{♩} = 60$  *non giusto*

1 *pausa ad lib.* *sempre ff* *18 a tempo: ♩ = 120-160*

2 *130* *pausa ad lib.* *sempre ff* *colla parte* *18 a tempo: ♩ = 120-160* *PRESTO! non giusto*



Handwritten musical score for two staves (1 and 2). The score includes various musical notations, including notes, rests, and dynamic markings. Key annotations include:

- Staff 1:**
  - Measure 1: *PAUSA AD LIB...*
  - Measure 2: *GO!*
  - Measure 3: *PAUSA AD LIB.*
  - Measure 4: *PAUSA AD LIB.*
  - Measure 5: *PAUSA AD LIB.*
  - Measure 6: *PAUSA AD LIB.*
  - Measure 7: *sub. p*
  - Measure 8: *sub. p*
- Staff 2:**
  - Measure 1: *PAUSA AD LIB.*
  - Measure 2: *PAUSA AD LIB.*
  - Measure 3: *GO!*
  - Measure 4: *L.H. R.H. L.H. R.H. nor giusto. sin...*
  - Measure 5: *PAUSA AD LIB.*
  - Measure 6: *PAUSA AD LIB.*
  - Measure 7: *f*
  - Measure 8: *f*
  - Measure 9: *f*
  - Measure 10: *f*
  - Measure 11: *f*
  - Measure 12: *f*
  - Measure 13: *f*
  - Measure 14: *f*
  - Measure 15: *f*
  - Measure 16: *f*
  - Measure 17: *f*
  - Measure 18: *f*
  - Measure 19: *f*
  - Measure 20: *f*
  - Measure 21: *f*
  - Measure 22: *f*
  - Measure 23: *f*
  - Measure 24: *f*
  - Measure 25: *f*
  - Measure 26: *f*
  - Measure 27: *f*
  - Measure 28: *f*
  - Measure 29: *f*
  - Measure 30: *f*
  - Measure 31: *f*
  - Measure 32: *f*
  - Measure 33: *f*
  - Measure 34: *f*
  - Measure 35: *f*
  - Measure 36: *f*
  - Measure 37: *f*
  - Measure 38: *f*
  - Measure 39: *f*
  - Measure 40: *f*
  - Measure 41: *f*
  - Measure 42: *f*
  - Measure 43: *f*
  - Measure 44: *f*
  - Measure 45: *f*
  - Measure 46: *f*
  - Measure 47: *f*
  - Measure 48: *f*
  - Measure 49: *f*
  - Measure 50: *f*
  - Measure 51: *f*
  - Measure 52: *f*
  - Measure 53: *f*
  - Measure 54: *f*
  - Measure 55: *f*
  - Measure 56: *f*
  - Measure 57: *f*
  - Measure 58: *f*
  - Measure 59: *f*
  - Measure 60: *f*
  - Measure 61: *f*
  - Measure 62: *f*
  - Measure 63: *f*
  - Measure 64: *f*
  - Measure 65: *f*
  - Measure 66: *f*
  - Measure 67: *f*
  - Measure 68: *f*
  - Measure 69: *f*
  - Measure 70: *f*
  - Measure 71: *f*
  - Measure 72: *f*
  - Measure 73: *f*
  - Measure 74: *f*
  - Measure 75: *f*
  - Measure 76: *f*
  - Measure 77: *f*
  - Measure 78: *f*
  - Measure 79: *f*
  - Measure 80: *f*
  - Measure 81: *f*
  - Measure 82: *f*
  - Measure 83: *f*
  - Measure 84: *f*
  - Measure 85: *f*
  - Measure 86: *f*
  - Measure 87: *f*
  - Measure 88: *f*
  - Measure 89: *f*
  - Measure 90: *f*
  - Measure 91: *f*
  - Measure 92: *f*
  - Measure 93: *f*
  - Measure 94: *f*
  - Measure 95: *f*
  - Measure 96: *f*
  - Measure 97: *f*
  - Measure 98: *f*
  - Measure 99: *f*
  - Measure 100: *f*

Handwritten musical score for two staves (1 and 2), continuing from the previous page. The score includes various musical notations, including notes, rests, and dynamic markings. Key annotations include:

- Staff 1:**
  - Measure 1: *PAUSA AD LIB.*
  - Measure 2: *19*
  - Measure 3: *ff*
  - Measure 4: *ff*
  - Measure 5: *ff*
  - Measure 6: *ff*
  - Measure 7: *ff*
  - Measure 8: *ff*
  - Measure 9: *ff*
  - Measure 10: *ff*
  - Measure 11: *ff*
  - Measure 12: *ff*
  - Measure 13: *ff*
  - Measure 14: *ff*
  - Measure 15: *ff*
  - Measure 16: *ff*
  - Measure 17: *ff*
  - Measure 18: *ff*
  - Measure 19: *ff*
  - Measure 20: *ff*
  - Measure 21: *ff*
  - Measure 22: *ff*
  - Measure 23: *ff*
  - Measure 24: *ff*
  - Measure 25: *ff*
  - Measure 26: *ff*
  - Measure 27: *ff*
  - Measure 28: *ff*
  - Measure 29: *ff*
  - Measure 30: *ff*
  - Measure 31: *ff*
  - Measure 32: *ff*
  - Measure 33: *ff*
  - Measure 34: *ff*
  - Measure 35: *ff*
  - Measure 36: *ff*
  - Measure 37: *ff*
  - Measure 38: *ff*
  - Measure 39: *ff*
  - Measure 40: *ff*
  - Measure 41: *ff*
  - Measure 42: *ff*
  - Measure 43: *ff*
  - Measure 44: *ff*
  - Measure 45: *ff*
  - Measure 46: *ff*
  - Measure 47: *ff*
  - Measure 48: *ff*
  - Measure 49: *ff*
  - Measure 50: *ff*
  - Measure 51: *ff*
  - Measure 52: *ff*
  - Measure 53: *ff*
  - Measure 54: *ff*
  - Measure 55: *ff*
  - Measure 56: *ff*
  - Measure 57: *ff*
  - Measure 58: *ff*
  - Measure 59: *ff*
  - Measure 60: *ff*
  - Measure 61: *ff*
  - Measure 62: *ff*
  - Measure 63: *ff*
  - Measure 64: *ff*
  - Measure 65: *ff*
  - Measure 66: *ff*
  - Measure 67: *ff*
  - Measure 68: *ff*
  - Measure 69: *ff*
  - Measure 70: *ff*
  - Measure 71: *ff*
  - Measure 72: *ff*
  - Measure 73: *ff*
  - Measure 74: *ff*
  - Measure 75: *ff*
  - Measure 76: *ff*
  - Measure 77: *ff*
  - Measure 78: *ff*
  - Measure 79: *ff*
  - Measure 80: *ff*
  - Measure 81: *ff*
  - Measure 82: *ff*
  - Measure 83: *ff*
  - Measure 84: *ff*
  - Measure 85: *ff*
  - Measure 86: *ff*
  - Measure 87: *ff*
  - Measure 88: *ff*
  - Measure 89: *ff*
  - Measure 90: *ff*
  - Measure 91: *ff*
  - Measure 92: *ff*
  - Measure 93: *ff*
  - Measure 94: *ff*
  - Measure 95: *ff*
  - Measure 96: *ff*
  - Measure 97: *ff*
  - Measure 98: *ff*
  - Measure 99: *ff*
  - Measure 100: *ff*
- Staff 2:**
  - Measure 1: *PAUSA AD LIB.*
  - Measure 2: *19*
  - Measure 3: *ff*
  - Measure 4: *ff*
  - Measure 5: *ff*
  - Measure 6: *ff*
  - Measure 7: *ff*
  - Measure 8: *ff*
  - Measure 9: *ff*
  - Measure 10: *ff*
  - Measure 11: *ff*
  - Measure 12: *ff*
  - Measure 13: *ff*
  - Measure 14: *ff*
  - Measure 15: *ff*
  - Measure 16: *ff*
  - Measure 17: *ff*
  - Measure 18: *ff*
  - Measure 19: *ff*
  - Measure 20: *ff*
  - Measure 21: *ff*
  - Measure 22: *ff*
  - Measure 23: *ff*
  - Measure 24: *ff*
  - Measure 25: *ff*
  - Measure 26: *ff*
  - Measure 27: *ff*
  - Measure 28: *ff*
  - Measure 29: *ff*
  - Measure 30: *ff*
  - Measure 31: *ff*
  - Measure 32: *ff*
  - Measure 33: *ff*
  - Measure 34: *ff*
  - Measure 35: *ff*
  - Measure 36: *ff*
  - Measure 37: *ff*
  - Measure 38: *ff*
  - Measure 39: *ff*
  - Measure 40: *ff*
  - Measure 41: *ff*
  - Measure 42: *ff*
  - Measure 43: *ff*
  - Measure 44: *ff*
  - Measure 45: *ff*
  - Measure 46: *ff*
  - Measure 47: *ff*
  - Measure 48: *ff*
  - Measure 49: *ff*
  - Measure 50: *ff*
  - Measure 51: *ff*
  - Measure 52: *ff*
  - Measure 53: *ff*
  - Measure 54: *ff*
  - Measure 55: *ff*
  - Measure 56: *ff*
  - Measure 57: *ff*
  - Measure 58: *ff*
  - Measure 59: *ff*
  - Measure 60: *ff*
  - Measure 61: *ff*
  - Measure 62: *ff*
  - Measure 63: *ff*
  - Measure 64: *ff*
  - Measure 65: *ff*
  - Measure 66: *ff*
  - Measure 67: *ff*
  - Measure 68: *ff*
  - Measure 69: *ff*
  - Measure 70: *ff*
  - Measure 71: *ff*
  - Measure 72: *ff*
  - Measure 73: *ff*
  - Measure 74: *ff*
  - Measure 75: *ff*
  - Measure 76: *ff*
  - Measure 77: *ff*
  - Measure 78: *ff*
  - Measure 79: *ff*
  - Measure 80: *ff*
  - Measure 81: *ff*
  - Measure 82: *ff*
  - Measure 83: *ff*
  - Measure 84: *ff*
  - Measure 85: *ff*
  - Measure 86: *ff*
  - Measure 87: *ff*
  - Measure 88: *ff*
  - Measure 89: *ff*
  - Measure 90: *ff*
  - Measure 91: *ff*
  - Measure 92: *ff*
  - Measure 93: *ff*
  - Measure 94: *ff*
  - Measure 95: *ff*
  - Measure 96: *ff*
  - Measure 97: *ff*
  - Measure 98: *ff*
  - Measure 99: *ff*
  - Measure 100: *ff*



← ♩ = ♩ →

1

2

9 8

4 4

6 8

piu mosso: tempo giusto ♩ = 130

20

1

20

6 8

2

piu mosso: tempo giusto ♩ = 130

21

Handwritten musical score for system 1, measures 21-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex chords and arpeggios, with many notes beamed together. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The notation includes various accidentals and dynamic markings.

21

Handwritten musical score for system 2, measures 21-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex chords and arpeggios. Dynamic markings such as *f* (forte) and *p* (piano) are visible. The notation includes various accidentals and dynamic markings.

22

Handwritten musical score for system 3, measures 22-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex chords and arpeggios. Dynamic markings such as *sf* (sforzando) and *secco* are visible. The notation includes various accidentals and dynamic markings.

22

(3)  
(4)

Handwritten musical score for system 4, measures 22-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex chords and arpeggios. Dynamic markings such as *sf* (sforzando) are visible. The notation includes various accidentals and dynamic markings.

Handwritten musical score for measures 23 and 24. The score is written for two staves, labeled 1 and 2. Measure 23 is marked with a box containing the number 23. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, mf, f). The key signature is one sharp (F#).

Measure 24 is marked with a box containing the number 24. The notation continues with similar musical symbols and dynamic markings. The key signature remains one sharp (F#).

Handwritten annotations above the staves include circled numbers 6, 4, 3, 3, 6, and 24, likely indicating fingerings or measure counts.

Handwritten musical score for measures 25 and 26. The score is written for two staves, labeled 1 and 2. Measure 25 is marked with a box containing the number 25. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, sf, ff). The key signature is one sharp (F#).

Measure 26 is marked with a box containing the number 26. The notation continues with similar musical symbols and dynamic markings. The key signature remains one sharp (F#).

Handwritten annotations above the staves include circled numbers 5, 6, 5, 6, and 3, likely indicating fingerings or measure counts.



1 **27**  $\text{♩} = 85$  *piu mosso, accel...*  $\text{♩} = 120$  *rit.*  $\text{♩} = 60$

*PAUSA AD LIB.*

*f* *meno sf* *ancora meno sf* *p* *ppp*

2 **27**  $\text{♩} = 85$  *piu mosso, accel*  $\text{♩} = 120$  *rit.*  $\text{♩} = 60$

*PAUSA AD LIB.*

*mp*

1 **28** *PAUSA AD LIB.* *accel.*  $\text{♩} = 120$  **29** *sub: 55 rit.* *pp sotto voce*

2 **28** *PAUSA AD LIB.* *accel.*  $\text{♩} = 120$  **29** *sub: 55 rit.* *p* *(l.v.)*

*pp* *mp* *f*

16

Handwritten musical score for two staves, labeled 1 and 2. The score includes tempo markings such as "piu giusto", "rit.", and "doppio piu mosso", along with dynamic markings like "pp", "p", and "mf". The notation features complex rhythmic patterns, including triplets and sixteenth notes, and includes a large, stylized graphic element at the end of the second staff.

Handwritten musical score for two staves, labeled 1 and 2. Staff 1 is in treble clef and staff 2 is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "Lento", "sempre ♩ = 88-90", "pp", "mp", "mf", "p", "pp", "pp delicato.", and "8vo". There are also bracketed groups of notes and a dashed line indicating a connection between the two staves.

1

31

2

31

*p cresc.*

*pp* *f* *p*

*silent...*

1

2

*f*

*p*

ATFACCA

## II

# Arias



Handwritten musical score for two staves, numbered 1 and 2. The score includes various musical notations such as notes, rests, and dynamic markings. It also features tempo and performance instructions in Italian, such as "poco accel.", "a tempo", and "a piacere". The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The notation is in a standard musical staff format with a treble and bass clef.

1 *poco sf* *pp* *p* *mp* *pp sotto voce*

accel. 3 Doppio piu mosso ♩ = 100-120, sempre con libera, colla parte

*pp sotto voce*

16 *poco sf* *p* *5:4* *3* *3* *p* *mf* *p* *leggero*

accel. 34 Doppio piu mosso ♩ = 100-120, sempre con libera, colla parte

1 *ppp* *pp sotto voce*

*(sotto voce)*

23 *p* *leggero, quasi ad lib. fin.* *ppp* *mf* *f* *mp* *mp leggero.* *f*

4

Handwritten musical score for two staves, labeled 1 and 2. Staff 1 has a treble clef and staff 2 has a bass clef. Both staves feature complex notation including slurs, ties, and various dynamic markings such as *mp*, *f*, *p*, and *plessiero*. A large number '5' is written in a box above each staff. The score includes numerous handwritten annotations and performance instructions.

Handwritten musical score for two staves, labeled 1 and 2. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, *mf*, *cresc.*, and *sotto voce*. There are also handwritten annotations like "35" and "6/4".

1

accel... molto

$\text{♩} = 180c.$

7  $\text{♩} = 120$

*poco a poco al. legato.*

*sub cresc. Molto*

*pp* *f* *pp* *mf*

2

41

accel... molto

$\text{♩} = 180c.$

7  $\text{♩} = 120$

*poco a poco al. legato.*

*(sempre p)* *mf* *pp* *f*

1

(8va) ad libitum...

$\text{♩} = 160$  piu mosso

accel...

$\text{♩} = 200$

rit...

$\text{♩} = 180$  (rit.)

2

48 ad libitum, dolce

$\text{♩} = 160$  piu mosso

accel...

$\text{♩} = 200$

rit...

$\text{♩} = 180$  (rit.)

*poco* *pp* *mf* *mp* *p*

1 rit. (♩=150) (♩=110) (♩=80) sub: 8 ♩=150 ♩=120 rit.

2 58 rit. (♩=150) (♩=110) (♩=80) sub: 8 ♩=150 ♩=120 rit.

1 ♩=100 piu mosso ♩=160 rit. ♩=110 rit. ppp

2 61 ♩=100 piu mosso ♩=160 rit. ♩=110 rit.

Handwritten musical score for two staves. Staff 1 (top) has a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by a series of eighth notes in the right hand and a single note in the left hand. Staff 2 (bottom) has a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by a series of eighth notes in the right hand and a single note in the left hand. The score includes dynamic markings (p, mp, mf, f, p, pp), articulation (accents), and performance instructions (sub, molto accel, rit, p dolce, pp calmo).

Handwritten musical score for two staves, labeled 1 and 2. Staff 1 has a treble and bass clef. Staff 2 has a treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). There are also handwritten annotations like 'rit.' (ritardando) and 'sotto voce' (under the voice). The score is divided into measures by vertical bar lines.

12 tempo primo ♩=60 con molto rubato e licenza

1

2

104

accl. rall.

8va

loco

25

The musical score consists of two staves. The first staff, labeled '1', begins with a tempo marking '12 tempo primo ♩=60 con molto rubato e licenza'. It contains several measures of music with triplets and quintuplets. The second staff, labeled '2', begins with a rehearsal mark '104' and a tempo marking '12 tempo primo ♩=60 con molto rubato e licenza'. It also contains measures with triplets and quintuplets. The music is written in treble clef. Dynamic markings include 'p' (piano), 'pp' (pianissimo), 'f' (forte), and 'fz' (forzando). Performance instructions include 'accl.' (accelerando), 'rall.' (rallentando), '8va' (octave), and 'loco' (loco). The page number '25' is at the bottom center.

Handwritten musical score for two voices and piano, measures 10-22. The score is written on three systems of staves. The first system (measures 10-11) shows the vocal staves with a piano accompaniment. The second system (measures 12-13) continues the vocal lines with piano accompaniment. The third system (measures 14-22) features more complex piano accompaniment with triplets and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *poco sf*, *p*, *f*, *pp*, *mf*, and *pp* *sotto voce*. There are also handwritten annotations like "SECCO" and "sf" in the first system.



Handwritten musical score for two staves, labeled 1 and 2. Both staves are in 14/4 time and marked "a tempo". The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like "p" (piano), "mf" (mezzo-forte), and "acc." (accelerando). The music features complex rhythmic patterns, including triplets, quintuplets, and sextuplets, as well as slurs and ties. The notation is handwritten and appears to be a working draft.

[illegible]

**15** a tempo

start slow & accel. ....

meno mosso

ancora meno mosso  $\text{♩} = 70-80$

piu mosso  $\text{♩} = 100$

*mp* *p* *f* *p* *dolce espresso.* *tenuto* *p delicato.*

**15** a tempo  $\frac{3}{4}$

*sf* *molto secco.* *p* *f*

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  meno mosso

ancora meno mosso  $\text{♩} = 70-80$

piu mosso  $\text{♩} = 100$

**16**

colla parte

*sf* *p* *f* *p* *tenuto...*

*colla parte*

$\frac{4}{4}$

19 a tempo  $\text{♩} = 100$

poco a poco accel e cresc e meno giusto

1

*p delicato...*

19 a tempo  $\text{♩} = 100$

poco a poco accel e cresc e meno giusto

2

*p delicato*

(non giusto)

1

*(non legato)*

(non giusto)

2

*(non legato)*

*sim.*

20 tempo non giusto ♩ = 180-200

1

20 185 tempo non giusto ♩ = 180-200

2

1

2

**21** ♩ = 100 (poco meno mosso), quasi ad libitum, non giusto

21  $\text{♩} = 100$  (poco meno mosso), quasi ad libitum, non giusto

1

2

205

brutale

secco

sf

f

con p.

sfmp

p (sotto voce)

secco

Handwritten musical score for two staves, numbered 22. The score is in bass clef and 4/4 time. The first staff (labeled '1') contains a melody with triplets and a 'loco' marking. The second staff (labeled '2') contains a bass line with triplets and a 'cresc.' marking. The score is written on a single page with a dashed line separating the two staves.

1

8vo basso

2

(mf) - sempre - poco - a poco - cresc. - f

sempre secco

216

1

(loco)

sempre legato

8vo basso

L.H. poco e poco decresc.

ppp (invisibile)

2

(sempre cresc.)

f

con tutta forza

sempre secco

221

23

23

Handwritten musical score for two staves, numbered 1 and 2. The score includes various musical notations, including notes, rests, and dynamic markings.

Staff 1: *pp sotto voce*, *pp - regular - independent.*, *molto*, *(p)*, *poco*.

Staff 2: *poco*, *descreasc.*, *(f)*, *(f)*, *(f)*.

Measure numbers 226 and 24 are indicated. A note "not necessarily aligned" with an arrow points to a specific measure.

Handwritten musical score for two staves, numbered 1 and 2. The score includes various musical notations, including notes, rests, and dynamic markings.

Staff 1: *sim.*, *molto poco a poco*, *poco*, *(mp)*, *cresc.*, *(mp)*, *molto poco a poco*.

Staff 2: *(f)*, *sempre*, *descreasc.*, *mf*, *(mf)*, *(mp)*, *(f)*, *(f)*.

Measure numbers 231 and 23 are indicated.

1

25

(sempre cresc.)

sempre con ped come sopra

f

2

25

237

p

pp

(sempre secco)

put full left arm, silently, over the lower octaves and hold:-

1

(sempre cresc.)

sempre con ped come sopra

242

ff con tutta forza

2

6

ff con tutta forza

gradually release

pausa LUNGA

L.v.

pausa LUNGA

pausa LUNGA

(L.v.)



26

♭ = 56 come prima, con libera

Handwritten musical score for two systems, each with a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, mp, f). The first system is marked with a tempo change from 'rit' to 'a tempo' and back to 'rit'. The second system also features a tempo change from 'rit' to 'a tempo' and back to 'rit'. The score is written on two staves, with the first staff labeled '1' and the second staff labeled '2'. The tempo markings are 'rit' (ritardando) and 'a tempo' (allegretto). The dynamic markings are 'p' (piano), 'pp' (pianissimo), 'mp' (mezzo-piano), and 'f' (forte). The score is written in a handwritten style with some corrections and annotations.

27

a tempo

Handwritten musical score for two staves, labeled 1 and 2. The score is written in treble and bass clefs. Staff 1 begins with a box containing the number 27 and the tempo marking 'a tempo'. It features complex melodic lines with many beamed notes, slurs, and dynamic markings such as *mp*, *p*, *pp*, and *pp leggiero*. Staff 2 also begins with a box containing the number 27 and the tempo marking 'a tempo'. It includes various musical notations like triplets, slurs, and dynamic markings such as *mp*, *pp (eco)*, *poco sf*, and *mp*. The score is heavily annotated with handwritten notes and markings, including '8va' and 'loco', indicating specific performance techniques. The notation is dense and expressive, typical of a composer's sketch or a detailed manuscript.

Handwritten musical score for two staves (1 and 2). The score includes measures 28 and 29. Measure 28 is marked with a box containing the number 28. Measure 29 is also marked with a box containing the number 28. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, pp, mp, mf). There are also handwritten annotations like "leggero" and "tr" (trill).

Handwritten musical score for two staves (1 and 2). The score includes measures 29 and 30. Measure 29 is marked with a box containing the number 29. Measure 30 is marked with a box containing the number 30. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, pp, mp, mf, f). There are also handwritten annotations like "rit.", "a tempo", "poco accel.", "piu mosso", and "start trill slowly, and speed up...".

Handwritten musical score for two staves, labeled 1 and 2. The notation includes complex rhythmic patterns, triplets, and dynamic markings such as *f*, *p*, *pp*, *ppp*, *sf*, and *8vo*. The score is divided into measures, with a large number 54 written vertically on the right side.

Handwritten musical score for two staves, labeled 1 and 2. The notation includes complex rhythmic patterns, triplets, and dynamic markings such as *ppp*, *8vo*, and *loco*. The score is divided into measures, with a large number 54 written vertically on the right side. The word *ATTACCA* is written below the staves.

# III

## Fugues

8va  $\text{♩} = 170^+$ ,  $\text{d} = 85^+$  Fuga I

1

2

1

2

3

1

2

2

2

3

4

1

2

2

3

2

3

4



1 *f* 7

2 *f* 7 *sim...*

1 8

2 8 *ff*

1 9 *sf* *poco a poco decresc.*

2 9 *sf* *poco a poco decresc.*

1 **I** poco a poco non giusto, con piu licenza

2 **I** poco a poco non giusto, con piu licenza

1 **II** a tempo primo; giusto

2 **II** a tempo primo; giusto

1 **12** poco a poco dim.

2 **12** poco a poco dim.





sempre dim. →

1

2

16

sempre dim. →

1

2

17

sempre dim. →

1

2

18

sempre dim. →

19 tempo primo

1

2

poco sf

2

4

tempo primo

f secco

mp

1

2

rit.

f

PAUSA AD LIB.

20 a tempo

20 a tempo

f

PAUSA AD LIB.

1

2

sf

45

**21** Fuga 2 meno mosso - piu tranquillo, ma sempre giusto

$\text{♩} = 50-60$

1 *pp da lontano*

2 *legato pass...*

**22**

*pp leggiero o legato.*

**23**

1 *mp loco*

2 *pp*

**23**

*f*

24

Handwritten musical score for measures 24. The score is written for two systems, each with a grand staff (treble and bass clef). The first system is labeled '1' and the second system is labeled '2'. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano), *sf* (sforzando), and *mp* (mezzo-piano). The notation includes various articulations and phrasing slurs. The word 'GP' (Grand Piano) is written in the middle of each system.

25

Handwritten musical score for measures 25. The score is written for two systems, each with a grand staff (treble and bass clef). The first system is labeled '1' and the second system is labeled '2'. The music continues with complex rhythmic patterns. Dynamics include *pp* (pianissimo), *pp da lontano* (pianissimo from a distance), *mp* (mezzo-piano), and *pp*. The notation includes various articulations and phrasing slurs. The word 'GP' (Grand Piano) is written in the middle of each system. There are handwritten notes 'eguale.' above the staves. At the bottom of the second system, there are handwritten numbers '2/4' and '3/4'.

**26**

1 *pp legato poss*

2 *pp legato poss.*

**27**

*ppp da lontano (eco)*

*ppp da lontano*

*sim.*

**28**

1 *poco pausa*

2 *pp*

**28** a tempo  $\text{♩} = 50-60$

**28**  $\frac{3}{4}$  a tempo  $\text{♩} = 50-60$

*pro pausa*

*mp* *pp*

*48*

The image shows a handwritten musical score for two staves, labeled 1 and 2. The score is divided into two systems, each containing measures 30 and 31. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (mf, mp, pp, f, p). The score is written in a handwritten style with some corrections and annotations.

**Staff 1:**

- Measure 30:** Starts with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Dynamic markings include *mf* and *mp*. There are triplets and a 15vo annotation.
- Measure 31:** Continues the melody with similar rhythmic patterns. Dynamic markings include *f* and *p*. There are triplets and a 15vo annotation.

**Staff 2:**

- Measure 30:** Starts with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Dynamic markings include *pp* and *mp*. There are triplets and a 15vo annotation.
- Measure 31:** Continues the melody with similar rhythmic patterns. Dynamic markings include *f* and *p*. There are triplets and a 15vo annotation.

1 *8vo* *f* *mp* *uf* *sf* *p* *f* *f legato giusto*

2 *f* *mp* *mf* *sub. p* *p* *f*

accel. 32 *♩* = 120-130 giusto

32 *♩* = 120-130 giusto

1 *f* *f* *mp* *mp*

2 *f* *mp*

33 poco a poco dim. e rit. *♩* = 100

33 poco a poco dim. e rit. *♩* = 100



$\text{♩} = 90$  rit. al. 34  $\text{♩} = 70-80$  doppio piu mosso

1

2

35

35

36

1

2

36

1

2

37

37

Handwritten musical score for two staves (1 and 2). The score includes various musical notations such as notes, rests, and dynamic markings (mp, f, p, mf). The first system (labeled 1) shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system (labeled 2) continues the melodic and bass lines with more complex rhythmic patterns and dynamic changes.

1

2

38 stesso tempo ma piu giusto

38 stesso tempo ma piu giusto

Handwritten musical score for two staves (1 and 2). The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, pp, f). The first system (labeled 1) shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system (labeled 2) continues the melodic and bass lines with more complex rhythmic patterns and dynamic changes. The score is marked with "rit..." indicating a ritardando.

39 giusto ♩ = 110

colla parte

40 a tempo

1

mp sotto voce - intenso

Handwritten musical notation for staff 1, measures 39-40. The notation includes various note values, rests, and dynamic markings.

39 giusto

2/4 x ad lib... 2/2 a tempo

2

mp sotto voce - intenso - legato

Handwritten musical notation for staff 2, measures 39-40. The notation includes various note values, rests, and dynamic markings.

ad lib....

mp

41 a tempo poco a poco piu mosso al 46

1

Handwritten musical notation for staff 1, measures 41-46. The notation includes various note values, rests, and dynamic markings.

ad lib... (colla parte)

41 poco a poco piu mosso al 46

2/4 5/8

2/2

2

Handwritten musical notation for staff 2, measures 41-46. The notation includes various note values, rests, and dynamic markings.

rit.

colla parte

42 a tempo (ma poco piu mosso)

1

Handwritten musical notation for staff 1, measures 42-46. The notation includes various note values, rests, and dynamic markings.

ad lib....

42 3/8 a tempo (ma poco piu mosso)

3/4

4/4

2

Handwritten musical notation for staff 2, measures 42-46. The notation includes various note values, rests, and dynamic markings.

ad lib

43 a tempo (sempre piu mosso) (♩=140)

colla parte

43  $\frac{2}{4}$  a tempo (♩=140) (sempre piu mosso)  $\frac{3}{8}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{4}$

rit. PAUSA AD LIB.

a tempo (sim) 44 (♩=150c)

44  $\frac{5}{8}$  (♩=150c) a tempo (sim....)

capra voce PAUSE COLLA VOCE

45 piu mosso: poco a poco piu libera (♩=160)

45  $\frac{2}{4}$  piu mosso: poco a poco piu libera (♩=160)

8vo

1

2

a tempo giusto  $\text{♩} = 160c.$

non troppo

4

46 sf f non troppo.

1

2

47 CHORALE !!

1

2

48

48

Handwritten musical score for two staves, labeled 1 and 2. The system is marked with a box containing the number 49. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The key signature is B-flat major (two flats).

Handwritten musical score for two staves, labeled 1 and 2. The system is marked with a box containing the number 50. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The key signature is B-flat major (two flats).

Handwritten musical score for two staves, labeled 1 and 2. The system is marked with a box containing the number 51. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The key signature is B-flat major (two flats). The page number 56 is written at the bottom center.

Handwritten musical score for measures 52. The system consists of two staves, labeled 1 and 2. Staff 1 contains a complex melodic line with many accidentals and dynamic markings including *f* and *mf*. Staff 2 contains a more rhythmic accompaniment. The number 52 is written in a box above each staff.

Handwritten musical score for measures 53. The system consists of two staves, labeled 1 and 2. Staff 1 continues the melodic line. Staff 2 features a dense, textured accompaniment with many notes and accidentals. The number 53 is written in a box above each staff.

Handwritten musical score for measures 54 and 57. The system consists of two staves, labeled 1 and 2. Above measure 54, the tempo and dynamics are marked: *sub pianissimo - piu mosso*. The notation includes various dynamics such as *sub pp*, *ff*, and *secco*. The number 54 is written in a box above the first staff, and the number 57 is written at the bottom center of the page.



1

2

1

2

55 poco a poco cresc al fin

3 3+4 poco a poco cresc al fin 3+6

4 8 8

1

2

2 3 3 3 5 5 4 3 4

8 8 8 8 8 8 8 8

3 3 3 5 5 4 3 4

8 8 8 8 8 8 8 8

pp



56

Handwritten musical score for measures 56-57. The score is written for two staves, labeled 1 and 2. Staff 1 contains a melodic line with various accidentals and slurs. Staff 2 contains a bass line with chords and slurs. Above the staves, there are handwritten notes: *8va* above staff 1 and *8va* above staff 2. Below the staves, there are handwritten notes: *no do*, *pro*, *a*, *pro*, *mp*, and *mp*. The measures are numbered 56 and 57. The key signature is one sharp (F#).

57

Handwritten musical score for measures 58-59. The score is written for two staves, labeled 1 and 2. Staff 1 contains a melodic line with various accidentals and slurs. Staff 2 contains a bass line with chords and slurs. Above the staves, there are handwritten notes: *8va* above staff 1 and *8va* above staff 2. Below the staves, there are handwritten notes: *pro*, *a*, *pro*, *cres*, *mf*, and *mf*. The measures are numbered 58 and 59. The key signature is one sharp (F#).

58

Handwritten musical score for measures 60-61. The score is written for two staves, labeled 1 and 2. Staff 1 contains a melodic line with various accidentals and slurs. Staff 2 contains a bass line with chords and slurs. Above the staves, there are handwritten notes: *8va* above staff 1 and *8va* above staff 2. Below the staves, there are handwritten notes: *molto*, *pro*, *a*, *pro*, *cres*, and *mf*. The measures are numbered 60 and 61. The key signature is one sharp (F#).

59

1

59

2

4

3+4

4+3

3+2+3

3+4

8

8

8

8

8

f

f

60

1

60

2

3+6

3+3

3+4

3+6

8

8

8

8

8

ff

ff

61

1

61

2

3+3

3+4

2+3

3+4

2+2

8

8

8

8

8

ff

ff

con  
tutto  
forza

Submitted for the degree of PhD, Durham University, September 1993

# Four Archetypes

for large orchestra

Richard Hoadley

Commissioned by the Cambridge-Heidelberg-Montpellier Youth Orchestra with funds  
provided by Eastern Arts



## Instrumentation

3 Flutes (2nd also flauto alto, 3rd also flauto piccolo)  
3 Oboes (3rd also cor anglais)  
3 Clarinets in B flat (3rd also bass clarinet)  
3 Bassoons (3rd also double bassoon)

3 Horns in F  
3 Trumpets in B flat  
3 Trombones  
Tuba

Percussion  
3 Suspended Cymbals  
5 Tam-tams

bongos  
woodblocks  
4 temple blocks  
cabasa

glockenspiel  
vibraphone  
marimba

bell-tree

Timpani

Harp

Strings  
at least  
16 violini  
8 viole  
8 violoncelli  
4 contrabassi

## Score in C

Glockenspiel sounds two octaves higher than written  
Piccolo sounds one octave higher than written  
Double-bass sounds one octave lower than written

# I Fanfares

Handwritten musical score for a symphony orchestra and percussion ensemble. The score is divided into several systems, each with a section label on the left and multiple staves.

**Flauti** (Flutes): 3 staves. Includes a handwritten "2" and "♩ = 70" at the top left.

**Oboi** (Oboes): 3 staves.

**Clarineti (Bb)** (Clarinets in Bb): 3 staves.

**Fagotti** (Bassoons): 3 staves.

**Cori (F)** (Horns in F): 3 staves.

**Trombe (Bb)** (Trumpets in Bb): 3 staves.

**Tromboni e tuba** (Trombones and Tuba): 3 staves.

**VIBES**: 1 staff.

**PERCUSSION**: 5 staves. Includes handwritten notes: "GONGS", "LOCK:-", "BELL:-", "TREE:-", "DRUM:-", "BOUGHED:-".

**arpa** (Harp): 1 staff.

**violini div a 4** (Violins divided into 4 parts): 4 staves.

**viola div a 3** (Violas divided into 3 parts): 3 staves.

**violoncelli** (Violoncellos): 2 staves.

**contrabassi** (Double Basses): 1 staff.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *f*, *pp*, *mf*, *sf*). There are also handwritten annotations and corrections throughout the score.

flauti

1

2

3

oboi

1

2

3

clarinetto (Bb)

1

2

3

fagotti

1

2

3

corni (F)

1

2

3

trombe (Bb)

1

2

3

tromboni e tuba

1

2

3

percussioni

1

2

3

4

5

arpa

1

2

3

4

5

violini div a 4

1

2

3

4

violoncelli

1

2

3

4

contrabbassi

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

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462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

Handwritten musical score for a symphony orchestra, featuring staves for various instruments including flauti, oboi, clarineti, fagotti, corni, trombe, tromboni e tuba, vibres, percussioni, arpa, violini, viole, violoncelli, and contrabbassi. The score includes dynamic markings such as *p*, *mp*, *pp*, *sf*, and *ppp*, and a section marked with a large number 2. The notation is in Italian, with instrument names and dynamics written in the original language.



3 4

flauti  
picc  
oboi  
clarinet  
(Bb)  
bass.  
fagotti  
corni  
(F)  
trombe  
(Bb)  
tromboni  
e tuba  
VIBES  
percussion  
arpa  
violini  
div a 4  
viola  
div a 3  
violoncelli  
contrabassi

5

Flauti  
Picc  
oboi  
clarineti (bb)  
fagotti  
corni (F)  
trombe (bb)  
tromboni e tuba  
percussion  
arpa  
violini div a 4  
viola div a 3  
violoncelli  
contrabassi

4

4 horns:-

trumpets.

4

STINGS: poco A poco CRESC. ....

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, grouped by instrument family. The instruments listed on the left are:

- flauti (Flutes)
- oboi (Oboes)
- clarineti (Bb) (Clarinets in Bb)
- fagotti (Bb) (Bassoons in Bb)
- corni (F) (Horns in F)
- trombe (Bb) (Trumpets in Bb)
- tromboni e tuba (Bb) (Trombones and Tuba in Bb)
- percussion (Percussion)
- arpa (Harp)
- violini div a 4 (Violins divided into 4 parts)
- viole div a 3 (Violas divided into 3 parts)
- violoncelli (Violoncellos)
- contrabassi (Double Basses)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- benardito* (written above the flute staff)
- 5* (written below the horn and trombone staves)
- 6* (written in the top right corner)
- Poco - - - A - - - Poco - - - CRESC.* (written above the violin and viola staves)
- Poco - - - A - - - Poco - - - CRESC.* (written above the cello and double bass staves)

The score is written in a single system, with measures numbered 1 through 5 visible at the bottom of the page.

Handwritten musical score for a symphony orchestra. The score is divided into systems, with measures 6 and 7 clearly marked. The instrumentation includes:

- Flauti (Flutes)
- Oboi (Oboes)
- Clarineti (Bb) (Clarinets in B-flat)
- Fagotti (Bassoons)
- Corni (F) (Horns in F)
- Trombe (Bb) (Trumpets in B-flat)
- Tromboni e tuba (Trombones and Tubas)
- Percussion (Percussion)
- Arpa (Harp)
- Violini div a 4 (Violins divided into four parts)
- Viole div a 3 (Violas divided into three parts)
- Violoncelli (Violoncellos)
- Contrabbassi (Double Basses)

The score is written in a single system with multiple staves for each instrument group. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *sf*, *f*, *p*). The score is divided into measures, with measures 6 and 7 clearly marked.





8

flauti

1

2

3

picc.

oboi

1

2

3

clarineti (Bb)

1

2

3

fagotti

1

2

3

CONTRA

8

corni (F)

1

2

3

trombe (Bb)

1

2

3

tromboni e tuba

1

2

3

percussion

1

2

3

4

5

marimba

glock.

8

arpa

1

2

violini

1

2

viole

1

2

violoncelli

1

2

contrabassi

Vlni div 2 6.

Vle div 2 4.

9

Handwritten musical score for voices and piano. The system includes staves for Soprano (Soprano), Alto (Alto), Tenor (Tenore), and Bass (Basso). The piano part is written for the right hand (R. H.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *pp*. The key signature is one sharp (F#).

*ff* SOPRA VOCE

9

Handwritten musical score for strings. The system includes staves for Violin I (Violini I), Violin II (Violini II), Viola (Viola), and Cello/Double Bass (Violoncelli/Contrabassi). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *pp*. The key signature is one sharp (F#).

9

Handwritten musical score for woodwinds and brass. The system includes staves for Flute (Flauto), Oboe (Oboe), Clarinet (Clarineto), Bassoon (Fagotto), Trumpet (Tromba), and Trombone (Tromboni). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *pp*. The key signature is one sharp (F#).

Handwritten musical score for orchestra and strings, page 11. The score is written on multiple staves, organized into systems. The instruments listed on the left are:

- Flauti (Flutes)
- Picc (Piccolo)
- Oboi (Oboes)
- Clarineti (Bb) (Clarinets in Bb)
- Fagotti (Bassoons)
- Corni (F) (Horns in F)
- Trombe (Bb) (Trumpets in Bb)
- Tromboni e tuba (Trombones and Tuba)
- percussion (Percussion)
- arpa (Harp)
- violini (Violins)
- viole (Violas)
- violoncelli (Violoncellos)
- contrabassi (Double Basses)

The score features complex musical notation, including notes, rests, and various musical symbols. The bottom section of the score includes performance instructions such as "ARCO", "Pizz.", "ff", "smp", and "arco".



10

flauti

1 2

Picc.

3

oboi

1 2

C. Ang.

3

clarinetto (Bb)

1 2

3

fagotti

1 2

3

10

corni (F)

1 2

3

trombe (Bb)

1 2

3

tromboni e tuba

1 2

3

percussion

1 2 3 4 5

arpa

1 2

violini

1 2

violenze

1 2

violoncelli

1 2

contrabassi

1

tutti forza

Pizz diva 6

ARCO CON SORD:

ppp

Handwritten musical score for orchestra and strings, page 13. The score includes parts for Flauti, oboi, clarinetti (Bb), fagotti, corni (F), trombe (Bb), tromboni e tuba, percussion, arpa, violini, viole, violoncelli, and contrabbassi. The music is in 3/4 time and features various dynamics and articulations.

**Flauti**: *f* solo; *dolce*. *f* *poco a poco* *dim.*

**clarinetti (Bb)**: *f* *poco a poco* *dim.*

**fagotti**: *f* *poco a poco* *dim.*

**corni (F)**: *ppp* *mp*

**trombe (Bb)**: *ppp* *mp*

**tromboni e tuba**: *ppp* *mp*

**percussion**: *ppp* *mp*

**arpa**: *mp* (distinct)

**violini**: *SOLO VOCE* *Change bow variation*

**viole**: *mp* (distinct)

**violoncelli**: *mp* (distinct)

**contrabbassi**: *mp* (distinct)

12

flauti

1 2 3

oboi

1 2 3

clarineti (Bb)

1 2 3

fagotti

1 2 3

CONTRA (PLAYING)

ppp (sotto) p (sopra) sost.

f solo

pp

ppp (sotto) p (sopra) sost.

12

corni (F)

1 2 3

trombe (Bb)

1 2 3

tromboni e tuba

1 2 3

ppp (sotto) p (sopra) sost.

12

percussion

1 2 3 4 5

mp

niente

arpa

1 2

violini divi 4

1 2

niente

violenze

1 2

niente

violoncelli

1 2

niente

contrabassi

1

niente

13

flauti  
1  
2  
3  
con libe/2  
mf  
slow  
brill  
accel...  
rit...  
mf solo  
slow...  
accel...  
rit...  
pp

oboi  
1  
2  
3  
pp al niente

clarinetti  
(Bb)  
1  
2  
3  
trm  
mf  
slow  
accel...  
rit...  
pp al niente

fagotti  
1  
2  
3  
mf  
slow  
accel...  
rit...  
pp

CONTRA

13

corni  
(F)  
1  
2  
3  
pp al niente

trombe  
(Bb)  
1  
2  
3

tromboni  
e tuba  
1  
2  
3

13

VIBES  
1  
2  
3  
4  
5

percussion  
MAR  
5  
2  
3  
4  
5

ppp (niente)  
mp

arpa  
p dite, SOPRA VOCE.

violini  
divi 4  
1  
2  
ppp (sotto)  
p (sopra) sost.

viole  
1  
2  
ppp (sotto)  
p (sopra) sost.

violoncelli  
1  
2  
ppp (sotto)  
p (sopra) sost.

contrabassi  
ppp (sotto)  
p (sopra) sost.

TUTTI:→

flauti

1 2 3

3: ALTO

ppp

o boi

1 2 3

clarineti (Bb)

1 2 3

BASS:

fagotti

1 2 3

corni (F)

1 2 3

trombe (Bb)

1 2 3

CON SORD. mp

CON SORD. mp

CON SORD. mp

tromboni e tuba

1 2 3

CON SORD. mp

CON SORD. mp

3. CON SORD. mp

percussioni

1 2 3 4 5

arpa

violini div a 4

1 2 3 4

poco

mp

p

viola div a 2

1 2 3

poco

mp

p

violoncelli div a 2

1 2 3

mp

p

contrabbassi

mp

p

SOLO

14

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

*al niente*

*poco sf in piano*

*sf in piano*

*poco sf in piano*

14

VIBES

percussion

arpa

violini div a 4

viole div a 2

violoncelli div a 2

contrabassi

*ppp (niente)*

*mp*

*niente*

*half*

*senza cessa*

## II Dirges



Handwritten musical score for a symphony orchestra, featuring various instruments and a conductor's part. The score is written on multiple staves, with time signatures (4/4, 3/4, 2/4, 3/8, 4/4) and a tempo marking of 55. The instruments listed include Flauti (Flutes), Oboi (Oboes), Clarineti (Bb) (Clarinets), Fagotti (Bb) (Bassoons), Corni (F) (Horns), Trombe (Bb) (Trumpets), Tromboni e tuba (Trombones and Tuba), Percussion (Percussion), Arpa (Harp), Violini div a 4 (Violins), Viole div a 3 (Violas), Violoncelli (Cello), and Contrabassi (Double Basses). The score includes various musical notations such as notes, rests, and dynamic markings (f, p, pp, mf, 3: PCC, 3: COR, 3: MASS, 3: SOLO, TUTTO IN V.).



[illegible]

[illegible]

3 22

flauti

oboi

clarinetto (bb)

fagotti

corni (F)

trombe (bb)

tromboni e tuba

percussioni

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi

FLUTE

SENZA SORD.

2+TUBA

gong

arpa

pp solo sulpont. (senza sord.)

SOCO sulpont (senza sord.)

pp dolce

pp dolce

pp dolce

pp dolce soffocare

1. CON SORD PP

1. CON SORD PP

VRES:-

MAR:-

pp

dal lontano

TUTTI

pp

TUTTI

div 2

mf

mf

[illegible]

Handwritten musical score for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The page number 24 is visible in the top right corner.

**Woodwinds:**

- Flauti (Flutes):** Staves 1-3. Includes a solo section for the first flute.
- Oboi (Oboes):** Staves 4-6.
- Clarinetti (Bb) (Clarinets in Bb):** Staves 7-9.
- Fagotti (Bassoons):** Staves 10-12.
- Corni (F) (Horns in F):** Staves 13-15.
- Trombe (Bb) (Trumpets in Bb):** Staves 16-18.
- Tromboni e tuba (Trombones and Tuba):** Staves 19-21.

**Percussion:** Staves 22-24. Includes a section for the timpani.

**Arpa (Harp):** Staves 25-27.

**Strings:**

- Violini div a 4 (Violins divided into 4 parts):** Staves 28-31.
- Viole div a 2 (Violas divided into 2 parts):** Staves 32-33.
- Violoncelli (Violoncellos):** Staves 34-35.
- Contrabassi (Contrabasses):** Staves 36-37.

The score includes various dynamic markings such as *mp* (mezzo-piano), *f* (forte), *pp* (pianissimo), and *sf* (sforzando). It also features tempo and articulation markings like *meno mosso* and *meno mosso*.

5 molto piu mosso  $\text{♩} = 100-110$

poco a poco dim e rit

25

flauti

oboi

clarineti (Bb)

fagotti

5 4 molto piu mosso  $\text{♩} = 100-110$

3 4

CONTRA-FAG (ATP/141)

poco a poco dim e rit

corni (F)

trombe (Bb)

tromboni e tuba

5 4 molto piu mosso  $\text{♩} = 100-110$

3 4

poco a poco dim e rit

percussion

arpa

violini

viole

violoncelli

contrabassi



6

flauti

oboi

cori  
ANGELI

arinetti  
b)

fagotti

CONTRA

6

corni  
(F)

trombe  
(Bb)

tromboni  
tuba

6

percussion

arpa

violini

viole

violoncelli

contrabassi

7 sempre rit. ----- e ----- dim. ----- al ----- 8  $\text{♩} = 86-88$

flauti 1 2 3

Alto 1 2 3

oboi 1 2 3

clarinetto (Bb) 1 2 3

fagotti 1 2 3

CONTRA (SOUNDING PITCH) 1 2 3

7 8  $\text{♩} = 86-88$

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

7 sempre rit. ----- e ----- dim. ----- al ----- 8  $\text{♩} = 86-88$

percussion 1 2 3 4 5

arpa

violini 1 2

violenze 1 2

violoncelli 1 2

contrabassi

CON SORD.  $\text{pp}$  SOTTO VOCE

CON SORD.  $\text{pp}$  SOTTO VOCE

CON SORD.  $\text{pp}$  SOTTO VOCE

CON SORD.  $\text{pp}$  SOTTO VOCE

CON SORD.  $\text{pp}$  SOTTO VOCE



9

\_\_\_\_\_

Q

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including:

- arpa** (Harp): Top staff, featuring arpeggiated figures with dynamic markings *pp* and *pp* *soff. voce*.
- violini div a 4** (Violins, divided into four parts): Staves 1-4, featuring rhythmic patterns with dynamic markings *mp* and *pp*.
- viole div a 3** (Violas, divided into three parts): Staves 5-7, featuring rhythmic patterns with dynamic markings *mp* and *pp*.
- violoncelli** (Violoncellos): Staves 8-9, featuring rhythmic patterns with dynamic markings *mp* and *pp*.
- contra-bassi** (Contrabasses): Bottom staff, featuring a simple bass line.

The score includes various performance instructions and dynamic markings:

- pp** (pianissimo): Very soft.
- mp** (mezzo-piano): Moderately soft.
- pp *soff. voce*: Very soft, with a soft voice effect.**
- SOLO**: Solo performance.
- ALTI**: Alto performance.
- ALTI** *pp* *non leg.*: Alto performance, very soft, not legato.
- ALTI** *pp* *non leg.*: Alto performance, very soft, not legato.

A large number **9** is written in a box above the violin staves, indicating a measure or section number.

flauti  
1 2 3  
pp

oboi  
1 2 3  
col

clarinetti  
(Bb)  
1 2 3  
bass

fagotti  
1 2 3

corni  
(F)  
1 2 3

trombe  
(Bb)  
1 2 3

tromboni  
e tuba  
1 2 3

percussion  
1 2 3 4 5  
players

arpa

violini  
div a 4  
1 2 3 4

violenze  
div a 3  
1 2 3

violoncelli

contrabassi

This musical score page, numbered 29, contains staves for various instruments. The woodwind section includes flutes (flauti), oboes (oboi), clarinets in B-flat (clarinetti (Bb)), and bassoons (fagotti). The brass section includes cornets in F (corni (F)), trumpets in B-flat (trombe (Bb)), and trombones and tubas (tromboni e tuba). The percussion section (percussion players) consists of five staves. The harp (arpa) has two staves. The string section includes violins divided into four parts (violini div a 4), violas divided into three parts (violenze div a 3), violoncellos (violoncelli), and contrabasses (contrabassi). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *mp*, *f*, and *sfz*.

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

p  
e  
r  
c  
u  
s  
s  
i  
o  
n

arpa

violini div a 4

violenze div a 3

violoncelli

contrabassi

10

2/4

3/4

2/4

3/4

Viol. I: Pizz. 8va

Pizz.

Pizz.

Pizz.

12

*p dolce*

flauti

oboi

clarinetti (Bb)

fagotti

*pp sotto voce*

*pp sotto voce*

*pp sotto voce*

*pp sotto voce*

12

*stacc.*

corni (F)

trombe (Bb)

tromboni e tuba

*consord.*

*off*

3/4

percussion

*VIBRAPHONE*

*mf*

3/4

*II*

12

arpa

violini

viola

violoncelli

contrabassi

*div.*

*p sost.*

*consord. ppp sost.*

*p sost.*

*TUTTI*

*consord. p sost.*

flauti

1. *pp sost.*  
2. *pp sost.*  
3. *To Picc.*  
4. *picc. mf legg.*

oboi

1. *pp sost.*  
2. *pp sost.*

clarinetti (Bb)

1. *pp sost.*  
2. *pp sost.*

fagotti

1. *mf legg.*  
2. *mf legg.*

corni (F)

1. *mp*  
2. *mp*  
3. *mp*

trombe (Bb)

1. *CON SORD.*  
2. *mp*  
3. *mp*

tromboni e tuba

1. *mp*  
2. *mp*  
3. *mp*

VIBES

1. *p*  
2. *p*  
3. *p*  
4. *p*  
5. *p*

arpa

1. *p*  
2. *p*

violini

1. *p*  
2. *p*

viole

1. *TUTTA UNIS.*  
2. *p*

violoncelli

1. *p*  
2. *p*

contrabassi

1. *p*  
2. *p*





Flauti  
Picc.  
oboi  
clarineti (Bb)  
fagotti

corni (F)  
trombe (Bb)  
tromboni e tuba

percussion  
arpa

violini div a 4  
viola div a 2  
violoncelli  
contrabassi

15 molto meno mosso  $\text{♩} = 50$

flauti 1 2  
Picc 3

oboi 1 2  
3

clarinetti (Bb) 1 2  
3

fagotti 1 2  
3

2 4 5 3 4

4 16 3 35

*p dolce*

15 molto meno mosso  $\text{♩} = 50$

corni (F) 1 2  
3

trombe (Bb) 1 2  
3

tromboni e tuba 1 2  
3

CON SORD.

16

15 molto meno mosso  $\text{♩} = 50$

percussion 1 2  
3 4  
5

arpa

violini div a 4 1 2  
3 4

viola div a 2 1 2

violoncelli 1 2  
3

contrabassi

2 4 5 3 4

4 16 3 4

*glock.*

*CONTR.*

*SSOLI VIOLINI*

*Vln1: mp*

*Vln2: mp*

*Tutti: mp*



Handwritten musical score for a symphony orchestra and soloists. The score is written on multiple staves, including woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tubas), strings (violins, violas, violoncellos, double basses), and soloists (soprano, alto, tenor, bass). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is marked with dynamic levels such as pp (pianissimo), f (forte), and ppp (pianississimo). The tempo is marked 'Allegretto' and the mood is 'quasi niente'.

17

flauti

1

2

3

oboi

1

2

3

clarinetti (Bb)

1

2

3

fagotti

1

2

3

corni (F)

1

2

3

trombe (Bb)

1

2

3

tromboni e tuba

1

2

3

percussioni

1

2

3

4

5

arpa

1

2

3

violini 4 soli

1

2

3

4

viola 3 soli

1

2

3

violoncelli

1

2

3

contrabassi

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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463

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466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

flauti

1

2

3

oboi

1

2

3

clarineti

1b)

2

3

fagotti

1

2

3

corni

(F)

1

2

3

trombe

(Bb)

1

2

3

rombini

e tuba

1

2

3

percussioni

1

2

3

4

5

arpa

1

2

3

4

5

violini

1

2

3

4

viola

div a 3

1

2

3

violoncelli

1

2

3

contrabbassi

1

2

3

---

# III

## Dances

$\text{♩} = 110$

flauti

oboi

clarinetti (Bb)

fagotti

*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*

*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*

*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*

*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*  
*mf sopra*  
*p sotto*

$\text{♩} = 110$

corni (F)

trombe (Bb)

tromboni e tuba

*con sord.*  
*f sotto*  
*f*  
*p*

$\text{♩} = 110$

percussion

*pp*  
*pp*

$\text{♩} = 110$

arpa

violini

viole

violoncelli

contrabassi

3

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

3: BASS

1, 2

3: CONTRA AT PITCH

3

percussion

viola

violin

contrabasso

3

arpa

violini

viole

violoncelli

contrabassi

4

42

flauti

oboi

clarinetti (Bb)

fagotti

3: CONTRA SOUNDING

corni (F)

trombe (Bb)

tromboni e tuba

1. CON SORD.

2. CON SORD.

3. CON SORD.

1. CON SORD.

2. CON SORD.

3. CON SORD.

4

percussion

arpa

violini

viole

violoncelli

contrabassi



Handwritten musical score for a symphony orchestra and percussion ensemble. The score is written on multiple staves, with measures numbered 1 through 5. The instruments and parts are listed on the left side of the staves.

**Flauti** (Flutes): 1, 2, 3

**Picc.** (Piccolo)

**Oboi** (Oboes): 1, 2, 3

**Clarineti (Bb)** (Clarinets in Bb): 1, 2, 3

**Fagotti** (Bassoons): 1, 2, 3

**Corni (F)** (Horns in F): 1, 2, 3

**Trombe (Bb)** (Trumpets in Bb): 1, 2, 3

**Tromboni e tuba** (Trombones and Tuba): 1, 2, 3

**Percussion** (Percussion): 1, 2, 3, 4, 5

**Arpa** (Harp)

**Violini soli** (Solo Violins): 1, 2

**Violini II soli** (Solo Violins II)

**Tutti violini div.** (All Violins Divisi)

**Voce** (Voice)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *sf*, *cresc.*, *pizz.*). There are also handwritten annotations like "hard sticks" and "vibes" above the percussion staves.



44

Handwritten musical score for orchestra and strings, measures 6-10. The score includes parts for Flauti, Oboi, Clarineti (Bb), Fagotti, Corni (F), Trombe (Bb), Tromboni e tuba, Vibes, Percussion, Arpa, Violini I soli, Violini II soli, Tutti violini, and Viole. The music is in 4/4 time and features complex rhythmic patterns and dynamic markings.

7

flauti

ALTO sotto voce

oboi

clarinetti (Bb)

sotto voce

BASS

fagotti

CONTRA

corni (F)

trombe (Bb)

tromboni e tuba

senza sord.

7

percussion

VERBONE

pp sotto voce

NO-BLOCK

sim.

p eguale

7

arpa

SOLO.

violini

TUTTI: CON SORD

ppp sotto voce

viola

SOLA

CON TUTTI

TUTTI: CON SORD DIV 2

ppp sotto voce

violoncelli

HALF CON SORD

contrabassi

flauti

1 2 3

oboi

1 2 3

clarinetti  
(Bb)

1 2 3

fagotti

1 2 3

corni  
(F)

1 2 3

trombe  
(Bb)

1 2 3

tromboni  
e tuba

1 2 3

VIBES

1 2 3 4 5

p  
e  
r  
c  
u  
s  
s  
i  
o  
n

arpa

1 2

violini

1 2

viole

1 2

violon-  
celli

1 2

contra-  
bassi

poco (sempre sotto)

poco (sempre sotto)

poco (sempre sotto)

poco (sempre sotto)

flauti  
ALTO  
oboi  
clarinetti  
(Bb)  
fagotti

corni  
(F)  
trombe  
(Bb)  
tromboni  
e tuba

VIBES  
percussion  
s  
2  
3  
4  
5  
WD-BLK

arpa  
violini  
viola  
violoncelli  
contrabassi

poco rit

10 a tempo

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

mp dolce

mp dolce

poco rit

10 a tempo

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

10

percussion

WALK

pppp

monte

poco rit

a tempo

arpa

violini 1 2

viole 1 2

violoncelli 1 2

contrabassi

solg contutti

4 violini

2 violini 1

solo

4 soli

2 soli

solo

TUTTI (CON SORD.)

TUTTI (CON SORD.)

TUTTI UNIS. CON SORD.

TUTTI UNIS. CON SORD.

pp

pp

pp

flauti

1 2 3

oboi

1 2 3

clarineti (Bb)

1 2 3

fagotti

1 2 3

corni (F)

1 2 3

trombe (Bb)

1 2 3

tromboni e tuba

1 2 3

percussion

1 2 3 4 5

arpa

violini

1 2

viole

1 2

violoncelli

1 2

contrabassi

9 12 6

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion

arpa

violini

viola

violoncelli

contrabassi

stopped.

1,2,3: con sord.

poco sf

p

mp

pp

pp ocl.

be. tot.

6 12

6 12

6 12



Flauti

oboi

clarineti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

13

percussion

arpa

violini

viole

violoncelli

contrabassi

13

Solo (Arco)

Vini tutti

Pizz.

Pizz. Vle tutti



[illegible]

Flauti

Oboi

Clarineti (Bb)

Fagotti

Corni (F)

Trombe (Bb)

Tromboni e tuba

Percussion

Arpa

Violini

Viole

Violoncelli

Contrabassi

15

pp

mf

3: BASS

CON SORD.

mp

pp

eguale

eguale

eguale.

SOLO

TUTTI:

diviso da 14

diviso da 14

pizz p

non legato

non legato

pizz



Flauti  
oboi  
clarinetti (Bb)  
fagotti  
corni (F)  
trombe (Bb)  
tromboni e tuba  
percussioni  
arpa  
violini  
violenze  
violoncelli  
contrabassi

Handwritten musical score for a symphony orchestra, page 56. The score is written on multiple staves for various instruments: Flauti (Flutes), Oboi (Oboes), Clarinetti (Bb) (Clarinets in Bb), Fagotti (Bb) (Bassoons), Corni (F) (Horns in F), Trombe (Bb) (Trumpets in Bb), and Tromboni e tuba (Trombones and Tuba). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as p (piano), f (forte), mf (mezzo-forte), and pp (pianissimo) are indicated throughout. The score is marked with a large '18' in a box, likely indicating a rehearsal mark. The page number '56' is visible in the top right corner.

18

PERCUSSION

VIBES

MAR

arpa

violini

viola

violoncelli

contrabassi

100 f

p

f

sf

pizz

arco

mf

f

SOLO

2nd

pizz

arco

mf

f

pizz mp

pizz mp





58

flauti  
Picc

oboi

clarinetti  
(Bb)  
BASS

fagotti  
CONTRA

corni  
(F)

trombe  
(Bb)

tromboni  
e tuba

68

percussion

arpa

violini

viole

violoncelli

contrabassi

[illegible]



[illegible]

23

flauti

oboi

clarineti (Bb)

fagotti

23

corni (F)

trombe (Bb)

tromboni e tuba

23

percussion

arpa

violini div a

violen-celli

contrabassi

violen-celli

24

flauti

oboi

clarinetti  
(bb)

fagotti

24

corni  
(b)

trombe  
(bb)

tromboni  
e tuba

24

percussioni

arpa

violini  
div 1

violenze  
div 2

violoncelli  
div 2

contrabassi

Handwritten musical score for orchestra, measures 24 to 62. The score includes parts for flauti, oboi, clarinetti (bb), fagotti, corni (b), trombe (bb), tromboni e tuba, percussioni, arpa, violini div 1, violoncelli div 2, and contrabassi. The music is written in a complex, multi-measure format with various dynamics and articulations. The key signature is B major (two sharps). The tempo is marked "CON V.C.O. (RVO)".

Measures 24-62. Dynamics include *pp*, *pp sotto*, *f*, *molto*, *arco*, *pizz*, *con v.c.o. (rvo)*. Performance instructions include "1. 2. 3. SENZA SOLO".

25

flauti

Picc

oboi

cor

clarineti

(b)

fagotti

25

corni

(F)

trombe

(Bb)

tromboni

e tuba

25

p

e

r

c

u

s

s

i

o

n

arpa

1. UNIS

2. UNIS

ARCO

viale

div a 3

violon

celli

contra-

bassi

9

2

05

9

2

9

2

9

2

26  $\text{mf}$ , sotto voce  $\text{mf}$ , sotto voce

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

3: bass

fagotti 1 2 3

26  $\text{f}$ , sopra voce  $\text{f}$ , sopra voce  $\text{f}$ , sopra voce

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

26  $\text{f}$ , sopra voce  $\text{f}$ , sopra voce  $\text{f}$ , sopra voce

percussioni 1 2 3 4

arpa

violini div a 4 1 2 3 4

violenze div a 2 1 2 3

violoncelli 1 2 3

contrabassi

4  $\text{f}$ , sotto voce  $\text{f}$ , sotto voce  $\text{f}$ , sotto voce



flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni

tuba

percussion

arpa

violini

viola div.

violoncelli

contrabassi

27 8 piu mosso  $\text{♩} = 120$

27 8 piu mosso  $\text{♩} = 120$

27 8 piu mosso  $\text{♩} = 120$

glax

f non troppo sost.

f non troppo sost.

f non troppo sost.

f non troppo sost.

Tutti

flauti

oboi

clarinetto (Bb)

BASS

fagotti

CONTRA

corni (F)

trombe (Bb)

tromboni

tuba

percussion

arpa

violini

viole

violoncelli

contrabassi

Flauti 1 2  
Picc 3  
oboi 1 2  
cor 3  
clarinetti (Bb) 1 2  
BASSO 3  
fagotti 1 2 3

28 ancora piu mosso  $\text{♩} = 130$

corni (F) 1 2 3  
trombe (Bb) 1 2 3  
tromboni 1 2 3  
tuba

28

tromboni 1 2 3  
tuba

ancora piu mosso  $\text{♩} = 130$

percussion 1 2 3 4 5  
MARIMBA  
GLOCK.  
HARP

arpa  
VIOLINI diva 4  
VIOLE diva 3  
VIOLE diva 2  
VIOLE diva 1  
VIOLONCELLI diva 4  
VIOLONCELLI diva 3  
VIOLONCELLI diva 2  
VIOLONCELLI diva 1  
CONTRABASSI

ATTACCA.



# IV Finale

$\text{♩} = 650.$

flauti

oboi

clarinetti  
(Bb)

fagotti

corni  
(F)

trombe  
(Bb)

tromboni  
e tuba

percussioni

arpa

violini  
div a 4

violenze  
div a 2

violoncelli

contrabassi

Handwritten musical notation for strings, including notes, rests, and dynamic markings like *sost.* and *ff*.

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and sections. The score is divided into three systems, each starting with a measure number (1, 2, 3) and a tempo marking (d = 70).

**System 1 (Measures 1-3):**

- Flauti (Flutes):** 1, 2, 3 staves.
- Oboi (Oboes):** 1, 2, 3 staves.
- Clarineti (bb) (Clarinets in B-flat):** 1, 2, 3 staves.
- Fagotti (Bassoons):** 1, 2, 3 staves.
- Corni (F) (Horns in F):** 1, 2, 3 staves.
- Trombe (bb) (Trumpets in B-flat):** 1, 2, 3 staves.
- Tromboni e tuba (Trombones and Tuba):** 1, 2, 3 staves.
- Percussion (Percussion):** 1, 2, 3, 4, 5 staves.
- Arpa (Harp):** 1, 2 staves.

**System 2 (Measures 4-6):**

- Violini div a 4 (Violins divided into 4 parts):** 1, 2, 3, 4 staves.
- Viola div a 2 (Viola divided into 2 parts):** 1, 2 staves.
- Violoncelli div a 2 (Violoncellos divided into 2 parts):** 1, 2 staves.
- Contrabbassi (Double Basses):** 1, 2 staves.

**System 3 (Measures 7-9):**

- Violini div a 4 (Violins divided into 4 parts):** 1, 2, 3, 4 staves.
- Viola div a 2 (Viola divided into 2 parts):** 1, 2 staves.
- Violoncelli div a 2 (Violoncellos divided into 2 parts):** 1, 2 staves.
- Contrabbassi (Double Basses):** 1, 2 staves.

The score includes various musical notations, including notes, rests, and dynamic markings (e.g., *f*, *pp*, *ppp*). The tempo is marked *d = 70* at the beginning of each system.

2

flauti

oboi

clarinet  
(bb)

fagotti

2

corni  
(F)trombe  
(bb)tromboni  
e tuba

p

e

r

c

u

s

s

i

o

n

arpa

2

violini  
div a 4viola  
div a 3violon  
cellicontra-  
bassi

3

mp

70

3

This is a handwritten musical score for a symphony orchestra, spanning 11 systems. The instruments are arranged as follows:

- Flauti (Flutes):** 3 staves (1, 2, 3).
- Oboi (Oboes):** 2 staves (1, 2).
- Clarinetto (Bb) (Clarinet in Bb):** 3 staves (1, 2, 3).
- Fagotti (Bassoons):** 3 staves (1, 2, 3).
- Corni (F) (Horns in F):** 3 staves (1, 2, 3).
- Trombe (Bb) (Trumpets in Bb):** 3 staves (1, 2, 3).
- Tromboni e tuba (Trombones and Tuba):** 3 staves (1, 2, 3).
- Percussion (Percussion):** 5 staves (1, 2, 3, 4, 5).
- Arpa (Harp):** 2 staves (1, 2).
- Violini div a 4 (Violins divided into 4 parts):** 4 staves (1, 2, 3, 4).
- Viole div a 3 (Violas divided into 3 parts):** 3 staves (1, 2, 3).
- Violoncelli (Violoncellos):** 2 staves (1, 2).
- Contrabassi (Double Basses):** 1 staff.

The score is written in a single system with multiple staves per instrument. It includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *pp*, *f*, *p*), and articulation marks. The handwriting is in black ink on a white background.

4

flauti

Picc.

oboi

cori

clarineti (bb)

BASS

fagotti

4

corni (F)

trombe (Bb)

tromboni e tuba

percussion

4

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi



flauti

oboi

clarineti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion

arpa

Wood Blocks CASABA

glock.

BONGO

4 SONGS

violini div a 4

violenze div a 3

violoncelli

contrabassi

CON SORD.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

flauti

1

2

3

oboi

1

2

3

clarinetti  
(Bb)

1

2

3

fagotti

1

2

3

corni  
(F)

1

2

3

trombe  
(Bb)

1

2

3

tromboni  
e tuba

1

2

3

VIBES

PERCUSSION

1

2

3

4

5

arpa

1

2

violini

1

2

viole

1

2

violoncelli

1

2

contrabassi



Handwritten musical score for page 75, featuring various orchestral instruments and vocal parts. The score is written on multiple staves, with some parts marked with "MAR" and "DEL-1925".

**Instruments and Parts:**

- flauti** (Flutes): 1, 2, 3
- oboi** (Oboes): 1, 2, 3
- clarinetti (Bb)** (Clarinets in Bb): 1, 2, 3
- fagotti** (Bassoons): 1, 2, 3
- corni (F)** (Horns in F): 1, 2, 3
- trombe (Bb)** (Trumpets in Bb): 1, 2, 3
- tromboni e tuba** (Trombones and Tuba): 1, 2, 3
- VOES** (Vocal Soloist): 1
- Percussion** (Percussion): 1, 2, 3, 4, 5
- arpa** (Harp): 1
- violini** (Violins): 1, 2
- viole** (Violas): 1, 2
- violoncelli** (Violoncellos): 1, 2
- contrabassi** (Double Basses): 1, 2

**Handwritten Annotations:**

- MAR**: Marked on the first staff of the Percussion section.
- DEL-1925**: Marked on the first staff of the Percussion section.
- ppp**: Marked on the first staff of the Violins section.
- ppp**: Marked on the first staff of the Violas section.
- ppp**: Marked on the first staff of the Violoncelli section.

flauti

1

2

3

oboi

1

2

3

clarinetti  
(Bb)

1

2

3

fagotti

1

2

3

corni  
(F)

1

2

3

trombe  
(Bb)

1

2

3

tromboni  
e tuba

1

2

3

percussion

1

2

3

4

5

arpa

1

2

3

4

5

violini  
div a 4

1

2

3

4

2

3

4

violenze  
div a 3

1

2

3

violoncelli

1

2

3

contrabassi

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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468

469

470

471

472

473

474

475

476

477

ad libitum

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

percussioni 1 2 3 4 5

arpa

violini div a 4 1 2 3 4

violenze div a 3 1 2 3

violoncelli 1 2 3

contrabassi

TOTI SENZA SOLO.

8

Flauti

1 2 3

oboi

1 2 3

clarinetto (Bb)

1 2 3

fagotti

1 2 3

corni (F)

1 2 3

trombe (Bb)

1 2 3

tromboni e tuba

1 2 3

percussion

1 2 3 4 5

arpa

1 2

violini div a 4

1 2 3 4

violenze div a 3

1 2 3

violoncelli

1 2

contrabassi

1

Flauti

Oboi

Clarinetti  
(Bb)

Fagotti

Corni  
(F)

Trombe  
(Bb)

Tromboni  
e tuba

Percussion

Arpa

Violini  
div a 4

Violenze  
div a 3

Violoncelli

Contrabassi

*sempre* *poco* *cresc.* *decresc.*



flauti

To PICCOLO

oboi

clarinetto (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

This section of the score includes staves for flutes (with a piccolo), oboes, clarinets in Bb, bassoons, horns in F, trumpets in Bb, and trombones/tuba. The music features various melodic lines and harmonic textures, with dynamic markings such as *pp*, *mf*, and *f*. A repeat sign is visible at the bottom of the woodwind section.

percussion

arpa

violini div a 4

violenze div a 3

violoncelli

contrabassi

This section of the score includes staves for percussion, harp, violins (divided into four parts), violas (divided into three parts), violoncellos, and double basses. The harp part includes performance instructions: *sempre*, *poco*, *f*, *a*, *poco*, and *cresc.* The string section provides a rhythmic and harmonic foundation for the orchestral texture.

[illegible]



This is a page from a musical score, likely for a symphony. The score is written for a large orchestra and includes the following instruments and parts:

- Flauti (Flutes):** 1 and 2 staves, marked *loco*.
- Picc. (Piccolo):** 1 staff, marked *TO FURTE*.
- Oboi (Oboes):** 1 and 2 staves.
- Clarinetto (bb) (Clarinet in B-flat):** 1 and 2 staves.
- Fagotti (Bassoons):** 1 and 2 staves.
- Corni (F) (Horns in F):** 1 and 2 staves.
- Trombe (bb) (Trumpets in B-flat):** 1 and 2 staves.
- Tromboni e tuba (Trombones and Tuba):** 1, 2, and 3 staves.
- Percussion (Percussion):** 1, 2, 3, 4, and 5 staves.
- Arpa (Harp):** 1 staff.
- Violini div a 4 (Violins divided into 4 parts):** 1 and 2 staves, marked *CON TUTTA FORZA*.
- Viola div a 3 (Viola divided into 3 parts):** 1, 2, and 3 staves.
- Violoncelli (Violoncellos):** 1 and 2 staves.
- Contrabassi (Double Basses):** 1 staff.

The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *loco*. The page is numbered 111 at the top center.

fl: poco - 2 - poco - - - dim - - -

flauti

1 2 3

oboi

1 2 3

clarinetto (Bb)

1 2 3

fagotti

1 2 3

corni (F)

1 2 3

trombe (Bb)

1 2 3

tromboni e tuba

1 2 3

percussion

1 2 3 4 5

arpa

fl: poco - 2 - poco - - - dim - - -

violini div a 4

1 2 3 4

violenze div a 3

1 2 3

violoncelli

1 2 3

contrabassi

12 *sempre* *poco* *2* *poco* *dim.* *mf*

flauti

oboi

clarinetto (Bb)

fagotti

12 *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

corni (F)

trombe (Bb)

tromboni e tuba

12

percussion

arpa

12 *sempre* *poco* *2* *poco* *dim.* *mf*

violini div a 4

violenze div a 3

violoncelli

contrabassi

Handwritten musical score for the first system of 'L'Allegretto' by Beethoven. The score is for a full orchestra and includes parts for Flauti (Flutes), Oboi (Oboes), Clarinetti Bb (Clarinet in B-flat), and Fagotti (Bassoons). The music is in 3/4 time and features a key signature of one flat (B-flat). The first system shows the initial measures of the piece, with dynamic markings such as 'sempre dim.' (always decrescendo), 'mp' (mezzo-piano), and 'pp' (pianissimo). The notation includes various musical symbols like notes, rests, and slurs.

Handwritten musical score for brass instruments, measures 13-15. The score includes parts for Corni (F), Trombe (Bb), and Tromboni e tuba. The music features various dynamics like 'pp' and 'mf', and articulation like 'acc.' and 'rit.'

1  
2  
3  
4  
5

Percussion

arpa

*sempre dim.*

*mp*

13

sempre dim.

1

violini div a 4

2

sempre dim.

3

4

sempre dim.

1

viole div a 3

2

3

1

violoncelli

2

3

1

contrabassi

14

87

Flauti 1 2

Picc 3

Oboi 1 2 3

Clarineti (Bb) 1 2 3

Fagotti 1 2 3

14

Corni (F) 1 2 3

Trombe (Bb) 1 2 3

Tromboni e tuba 1 2 3

14

Percussion 1 2 3 4 5

Arpa

Violini div a 4 1 2 3 4

Viola div a 3 1 2 3

Violoncelli 1 2 3

Contrabassi

Violini: sempre dim.



15

flauti

1

2

3

oboi

1

2

3

clarinetto  
(Bb)

1

2

3

fagotti

1

2

3

corni  
(F)

1

2

3

trombe  
(Bb)

1

2

3

trabon  
e tuba

1

2

3

15

percussion

1

2

3

4

5

arpa

1

2

3

4

5

violini  
div a 4

1

2

3

4

violon  
celli

1

2

3

contrabassi

16

flauti

oboi

clarinetti  
(Bb)

fagotti

corni  
(F)

trombe  
(Bb)

tromboni  
e tuba

percussion

arpa

violini  
div a 4

violenze  
div a 3

violoncelli

contrabassi

flauti

1 2 3

oboi

1 2 3

clarinetto  
(Bb)

1 2 3

fagotti

1 2 3

corni  
(F)

1 2 3

trombe  
(Bb)

1 2 3

tromboni  
e tuba

1 2 3

percussioni

1 2 3 4 5

arpa

1 2

violini  
div a 4

1 2 3 4

violenze  
div a 3

1 2 3

violoncelli

1 2

contrabassi

1

8va

ossia  
8va